

APRIL 1970

FIFTY CENTS

NATIONAL

Antiques Review

The Monthly Guide to Antique Values

South Carolina's Tercentenary

Auctions:

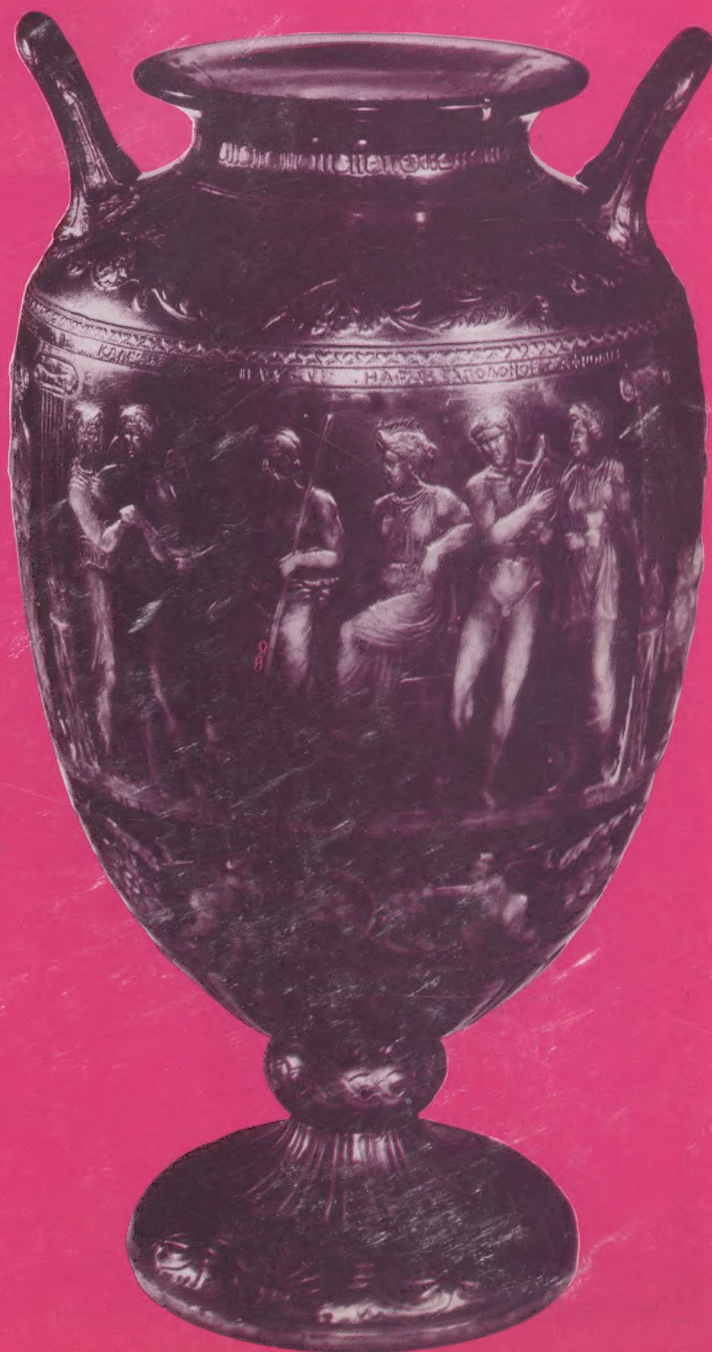
Sharonsville, Ohio

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The Art of Decoupage

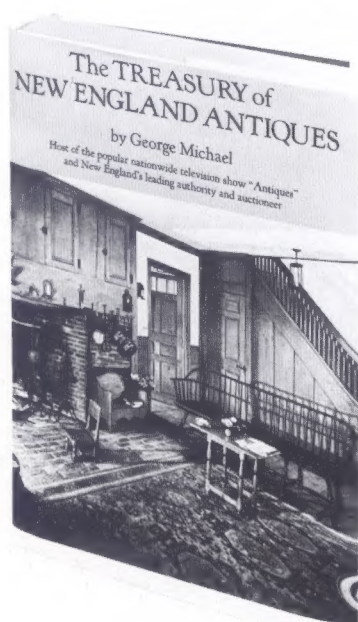
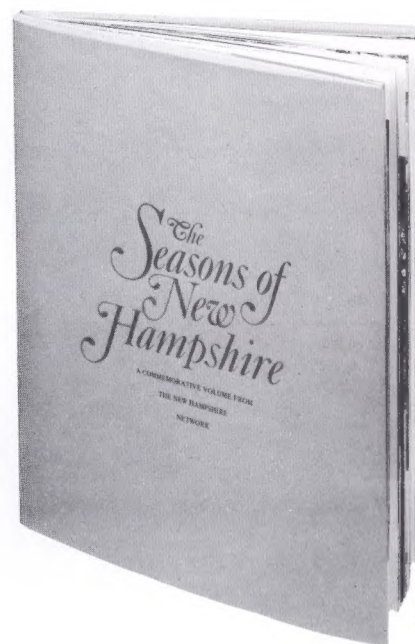
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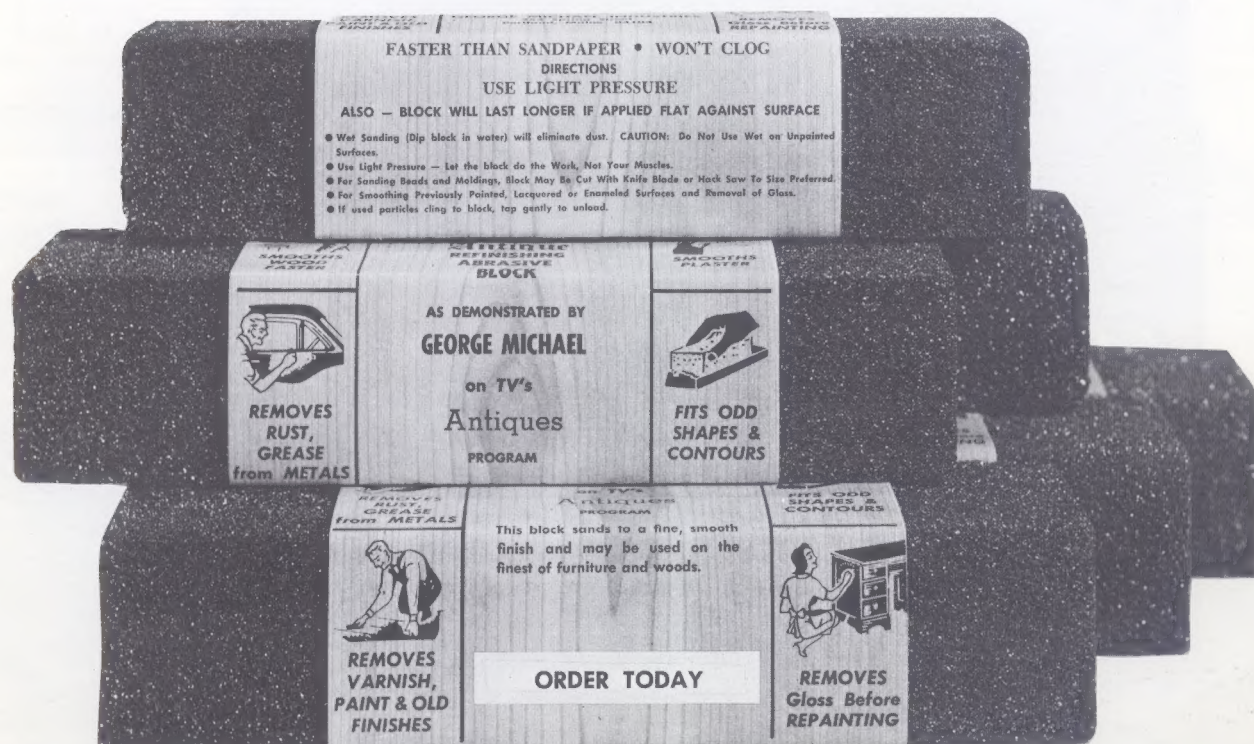
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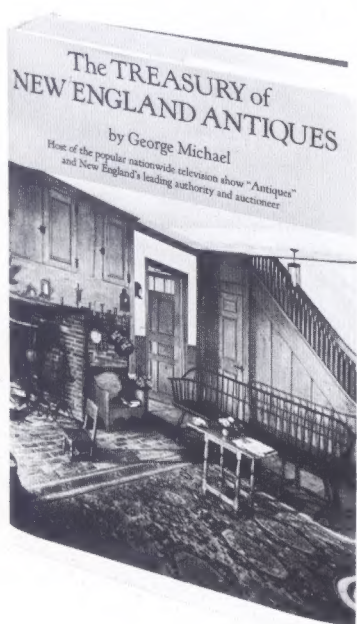
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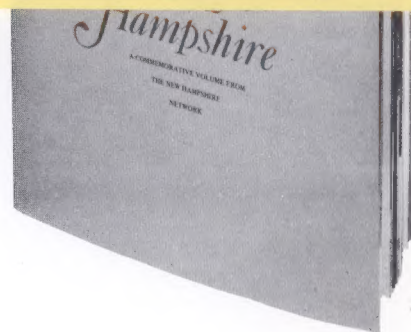
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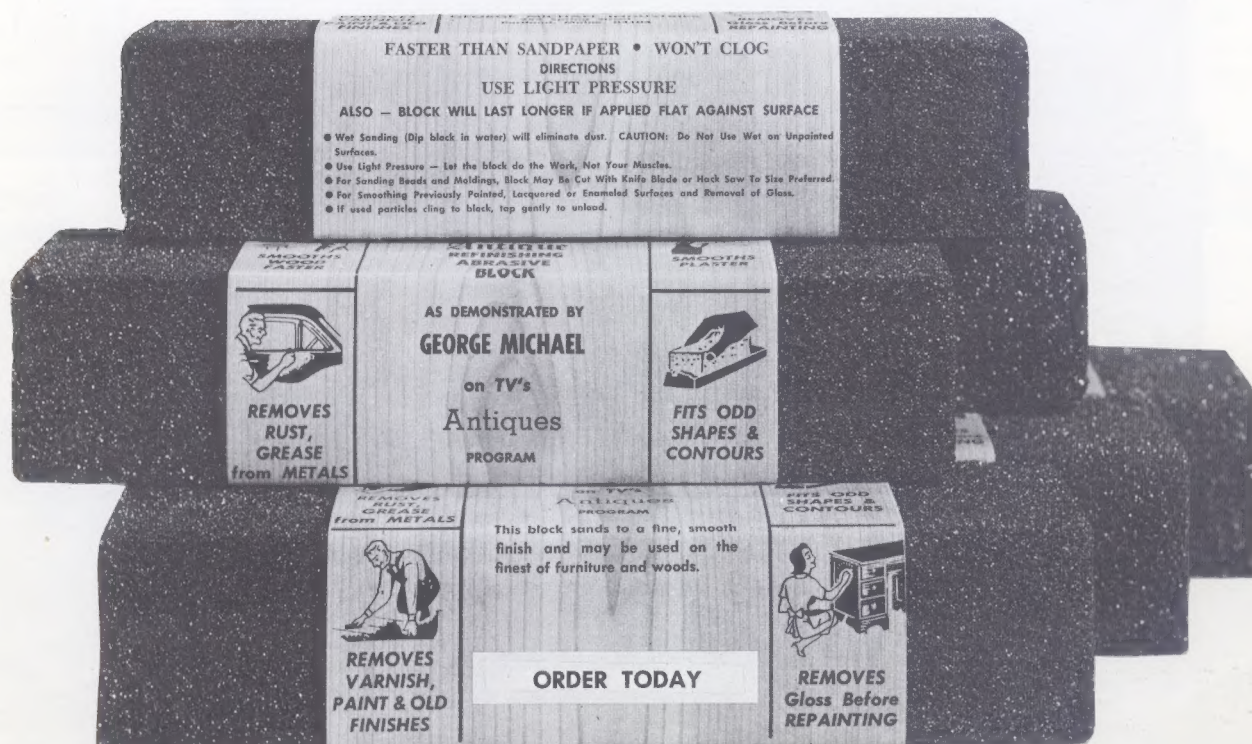
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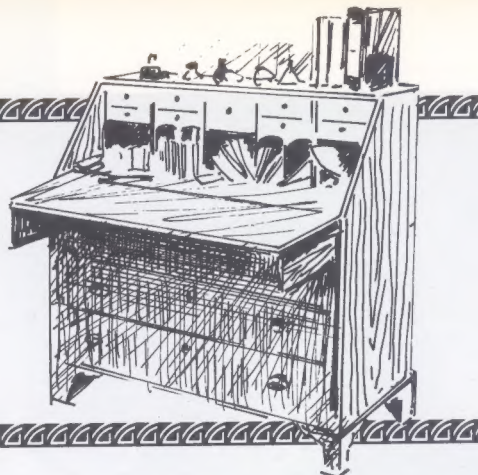
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From the EDITOR'S

Slant Top



ABOUT the greatest problem collectors of fine antiques face today is that of thievery. This problem has reached such great proportions that some investors have quietly begun unloading their collections so that not too much noise will be made as to where they are coming from, lest they get paid a visit before the last truckload has gone. Auctioneers have become skittish about advertising estates of antiques, where there is no one living on the premises, lest it invite unwanted visitors before the sale. Some have built vaults within their homes and equipped them with burglar alarms. I know several dealers and just owners of fine antiques in their homes who call on the services of Antiques-Sitters, who just mind the homestead while the owners are out for an evening. One can only speculate on how many millions of dollars worth of antiques are stolen each year — much less speculate on where they are sold for the thieves to realize a profit.

Is it time for the creation of some kind of identification bureau? The

dog world has such a one, the CBI, Canine Bureau of Identification. Dogs registered with CBI have a number tattooed inside an ear, and once friend pooch is listed as missing, the word spreads fast, and prospective buyers have learned to look inside the ear of a good pedigreed purebred before parting with money to give it a new home. If such attention can be given our friend the canine, why not apply the same technique to our treasured antiques, which become more scarce each year. How about branding in an identification number on furniture pieces, perhaps on the bottom of the top drawer and perhaps on the inside of its right or left side? Any alteration of the brand technique which could be well publicized could slow down anyone making any money on it. A brand touchmark could be applied to the bottoms of pewter and silver; glass and china pieces could be etched electronically, etc. If someone were to set up such an identification bureau and computerize it, it would help a great deal in track-

ing down missing pieces very quickly. Just like the home of yesteryear, with the ice man's card in the window, collectors could display a card warning that all their goodies were marked and computerized. This would scare me if I were a potential thief.

Thieves who have been caught all have the same plan — to liquidate said items for cold cash. They could care less about putting them into their homes, and after one robbery, who needs more?

This is not just idle thinking. Big businesses which perform a real service to the public have become successful on more fanciful ideas. Andrew Carnegie was once asked the secret of his success. He replied, "Find a need and fill it."

The need is here to do something about art thievery. In December, a whole truckload of antiques bought at an auction on Long Island, and destined for Boston, had not made it there in three days, and the last I heard, was reported missing. Two non-dealer collectors have talked with me about auctions to sell off their prizes, only because the high cost of insurance in the country, and the worry of theft, have made it not enjoyable to own them. If the aforementioned idea should be shot down in flames, perhaps someone can come up with a better one? The need is here. Let's fill it with action.

George Truchael



THE Holmes bookcase in the Heyward-Washington House, Charleston, S.C., is regarded by many authorities as the finest bookcase ever made in America. (Pictured and described in "Charleston Furniture", E. Milby Burton, *The Charleston Museum*, 1955). Believed to have been made in Charleston, the bookcase stands ten feet, nine inches high, is eight feet, 3 1/4 inches wide, with a depth at the center of the bow of 25 1/4 inches. The doors are of crotch mahogany, veneered on mahogany. The pediment has a flower inlay of several kinds of wood; the bellflowers are of ivory, and the finial is carved wood. Secondary wood is cypress. The maker is unknown. The bookcase was originally owned by John Bee Holmes, who welcomed President Washington on his arrival in Charleston in 1791, and was left to the Charleston Museum by Mrs. Nellie Hotchkiss Holmes. The Heyward-Washington House, owned by the Charleston Museum, is a three-story double house built about 1770, and was rented for the use of President Washington during his visit to the city. The house was purchased in 1929 by the Museum, and has since been furnished with Charleston-made furniture of great beauty. See "South Carolina's Tercentenary", page 24, featuring the "Palmetto State's" antiques. (Photo Courtesy of the Charleston Museum).





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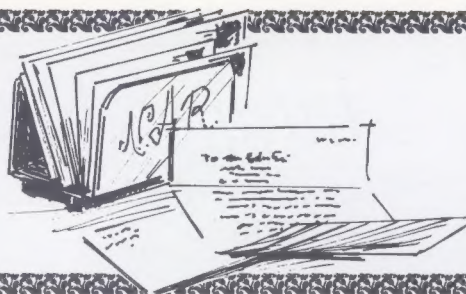
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The Cover: "Cupid and Psyche". Wax on amethyst glass.
Model for glass cameo made by Frederick Carder, Brierley,
Staffordshire. Awarded a silver medal in the National
Competition of 1888. (Height 33 cm., diameter at rim 12.2
cm.) (Courtesy of The Corning Museum of Glass, Corning
Glass Center, Corning, N.Y.)

Facing page: Mettlach pitcher stein by Villeroy and Boch.

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LETTERS to the EDITOR



(Requests for appraisals should be directed to local dealers or appraisers. Letters and photographs to the editor requesting such information will not be answered or returned.)

All other letters to the editor should be addressed to the Editor, National Antiques Review, R. F. D. 3, Reeds Ferry, N.H. 03078.)

Dear Editor: Joan Pappas has given the proprietor of the Yankee Ingenuity Shop (Brattleboro, Vt.) the wrong name. ("Antique Shows & Flea Markets, Feb. 1970, NAR, p. 48) That fascinating shop is one of my favorite haunts, and the proprietor is Jack Bittner — not "Bickner".

Mrs. Roger W. Allen

North Grafton, Mass.

Dear Editor: Does your magazine have a "write-in" department for answering questions as to periods of furniture, antique Oriental rugs, etc.? Also, does it have a classified department for purchase and sale of antiques? Do you do any appraising by pictures?

Laura Lee Lukas

Palos Verdes Peninsula, Calif.

Editor's Note: NAR has neither a "write-in" department nor a service that would attempt to appraise antiques from photographs.

There is a Classified Advertising Department. Requests for rates and placement of ads should be sent to Mr. Richard P. Leavitt, National Sales Representative, NAR, Box 619, Portland, Maine 04104.

Dear Editor: Yesterday my February NAR arrived, and by 10 p.m. I had received a first call on my article about the antique show at the Venus.

There is a West Swanzey in New Hampshire but not here. Regrettably, we have South, East, Touisset, Ocean Grove areas in town, but amazingly, the western section towards Providence is known as North Swanzey.

Swanzey, population 13,000, celebrated its tercentenary in 1967. We were the scene of the opening of King Philip's War and have a most interesting history. Probably only two historical buildings have been maintained, although there are many houses from the late 17th and early 18th century.

Irene Storey Myles

Swanzey, Mass.

Editor's Note: Our apologies for the slip. Our mind was definitely in West Swanzey, N.H., when we invented "West" Swanzey, Mass.

Dear Editor: I believe that if the dealers were a bit more quiet when buying from each other at the shows, in the presence of spectators, there would not be as many complaints from the spectators regarding prices. They feel if we can discount to a dealer, they should also receive the same consideration. They do not want to hear anything about the dealer having to resell, etc.

The "Dickerers"? I find that they very seldom buy. They only "dicker". I try to sell to everyone — for the same price — and the price is very plainly marked. (I do not raise a price only to lower it.) First of all, my stock is taken from the shop to the shows, and I could not possibly find the time to change them.

When I'm told my "pretties" are too expensive, the way I answer that — "Gee. I'm sorry you cannot afford it. Since you like it so much." I never discuss price at a show or in a shop to another dealer in the presence of a customer or spectator.

Enjoy your "Slant Top" very much, and the *National Antiques Review* in general. We will be at the Eastern National Show in Harrisburg (Penna.) in April (8, 9, 10 and 11) — Booth No. 47.

Susan C. Morris

Linglestown, Penna.

Dear Editor: I would very much like to know where I could find an eagle or a horn of plenty chair that has the wide or main slat at the top and is decorated, instead of in the middle of the back of the chair. I have never seen one of these.

My knowledge of antiques is limited in general, but I have made a study of decorated ones.

It would be a pleasure to hear from Mr. Frank Rowe about this work so vital to me, as I truly believe that stencil cutting and the types of antique chairs should not be referred to — "There's more than one way to skin a cat."

Mrs. Arthur Lehto

Enfield, N.H.

Editor's Note: Frank Rowe passed away in 1960. He was one of the greatest gentlemen we have ever known. His country expressions were to the point, never facetious and never in derision. He could say in a few words what would take most people a paragraph. His expression seemed to fit the situation (Letters to the Editor, Feb. 1970 NAR) much better than explaining that there are many acceptable ways to do stencilling and hand decoration. Some we have found to be easier and much less time



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consuming than those promoted by guilds, yet they reward the doer with equally beautiful and important results.

Dear Editor: My February (1970) issue of *NAR* just arrived and I sat down immediately to read it. First off, in Letters to the Editor, I find two letters commenting on my recent articles on tray and chair stencilling.

Both writers take exception to the sentence, "Prepare your stencil while your tray is drying." In rereading my article in the July (1969) issue on "Stencil It Yourself", I agree that that sentence might just as well have been omitted entirely.

Certainly I realize that a stencil cannot be prepared in an hour's time. It is pick-up work that sometimes goes on for weeks. I remember seeing a woman riding to work on a bus, busily snipping away on a stencil of fruits and flowers with a sharp little pair of embroidery scissors.

However, I still think it safe to advise anyone to work on a stencil while the tray is drying, for flat black paint seems to take an eternity to dry, especially in hot or humid weather. Some say it never really chemically dries. A coat of varnish eventually helps seal it and lessens the danger of bronze powders adhering to spots where they are not wanted.

Mrs. Bernice Drury, a member of the Historical Society of Early American Decorators, reminds us that good decorating is an art, and speaks of the years of apprenticeship required in England and Wales. I know this full well. I spent a total of six months in England and in Cardiff, Wales, visited museums there, talked with craftsmen, and saw a number of original Pontypool trays.

Mrs. Margaret W. Fabian objects to my short cuts in varnishing. If she will read my article in the July (1969) issue of *NAR*, page 37, she will discover that I tell the readers, "Some craftsmen feel that six coats of varnish are not too many for a tray. Usually two coats of varnish are applied 24 hours apart, then rubbed lightly with dry pumice and water, then two or three more coats, rubbing lightly with steel wool between coats. After the final coat has been allowed to harden for a week or so, it is rubbed down with dry pumice and crude oil for a smooth, satiny finish."

Early American Decoration is an expensive hobby. The initial outlay for materials is considerable. Then when you tell a person that her tray must have at least six coats of varnish, rubbed by hand between coats, it is enough to discourage them from ever attempting stencilling at all. I find that there are some instances where two coats of dull varnish are perfectly satisfactory as a finish.

April, 1970

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My purpose in writing is to encourage beginners. Most of us, I am sure, never expect to produce pieces of museum quality, but the satisfaction and pleasure derived from completing a few trays and small articles that one can show with pride to friends is not to be deprecated.

I refuse to take myself as seriously as one woman who came to painting class calmed with tranquilizers, and very nearly had a nervous breakdown before the series of ten lessons was ended.

I have always striven in my writing to be absolutely honest with the readers, recommending materials that I knew would be easy to find, suggesting methods

within the scope of their abilities, and listing the less expensive materials and tools for use in their work, yet never taking liberties with the text of the great Esther Stevens Brazier.

However, I welcome criticism which helps keep me alert, and prompts me to constantly check and recheck my facts. Methods vary somewhat amongst teachers, and I am always receptive to new ideas in Early American Decoration.

Keep up the good work, and incidentally, your friend Frank Rowe sounded like he might have been a fair and sincere person. With all good wishes.

Dorothy S. Garland
Cambridge, Mass.

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Dear Editor: Your editorial in the February (1970) *National Antiques Review* regarding the "before show" trading between the dealers pinpoints a certain frustration that I, at least, have at times encountered.

A case in point: A few years ago, a dealer friend of ours who knew of our particular collecting interest advised us that a certain dealer would display for sale a Bellflower milk white syrup jug.

So on the opening of that show, my wife and I were first in line and immediately contacted our friendly dealer, who kindly led us to another nearby booth. There we found no Bellflower syrup jug, and we were told it had been "sold".

As our friend said it had been displayed in that booth before show time, a "between dealers" trade seems indicated.

Now if that other dealer had displayed it at a "markup", we would no doubt have purchased it, as that item is one of the better items in Bellflower, as you know.

Richard H. Kimball

Manchester, N.H.

Dear Editor: It was good to see that grand New England lady, Mary Hartnett, get some recognition in your January (1970) issue, page 37.

I can expect a two-price policy by dealers at flea markets, but it ought not to be tolerated at shops, shows, or by mail. A dealer might give preferential pricing to a long-time customer who needs a particular item for his collection before putting it on the market. But I would not knowingly patronize any dealer, with the above two exceptions, who engaged in a two-price system.

How about an editorial on those shops which are dirty and unkempt in the name of "atmosphere"?

The Rev. Robert W. Wood
Member, The National Early
American Glass Club

Newark, N.J.

Dear Editor: I would appreciate having a question answered in regard to the aim of NAR.

The last paragraph of "From the Editor's Slant Top", in addition to the unusual number of articles devoted to prices and items noted at different shows or in different areas, made me wonder if your magazine is going to be aimed at capturing the interest of the dealer rather than the collector. I asked this question of several persons, and they, too, appeared to be concerned and felt

they wished to see a few more issues before subscribing, in the event there are to be more articles related to shows and prices than articles of interest to collectors.

I should like to take just a moment to add that I like the idea of color for the cover, and to comment upon the excellent idea of adding prices, as in the article about (Christmas) cards (December 1969, NAR, p. 24), not to mention the interest added by the "Contemporary Corner" feature ("Santa's Helpers — Andy and Dody", p. 41).

Mrs. R. L. Fairchild

Bay Village, Ohio

Editor's Note: We didn't know there was any difference between a dealer and collector, as most do both. Very few are the collectors who don't buy and sell to upgrade and improve their collections.

Dear Editor: Having just completed your editorial in the January 1970 issue regarding antique pricing, I feel compelled to make a few observations.

For the past eight years, I have been an industrious student of the antique trade as a unique business form, and as a result of my study, I take a definite position in favor of a two-price system, i.e. wholesale and retail. There are several reasons for this position. However, in this short space, I will dwell on two.

In the first place, a bona fide dealer is potentially a high-volume repeat customer. As such, I feel it is to my advantage to take a lower gross profit if it will increase my cash flow substantially. The retail customer, on the other hand, most often is a single item buyer, or at best, will represent a single category purchase, so that on the average, for the time expended for each sales dollar realized, a higher profit on the retail sale is justly earned.

A second point in favor of double pricing is the buyer psychology of dealer vs. retail. In the first place, the dealer is buying *strictly for resale*, so he must feel an item will yield him a fair profit. The retail buyer, on the other hand, is most often motivated to buy for reasons other than profit.

I realize these brief paragraphs contain rather wide generalities, but I feel they are basically sound.

One last thought, more to stimulate further comment than anything else, and that is, if the two-price system is here to stay, why aren't there more imaginative discount procedures being utilized by dealers to stimulate repeat sales from both the dealer and the retail customer?

Vernon U. Ward
Manager

Iron Horse Antiques

Pawlet, Vt.

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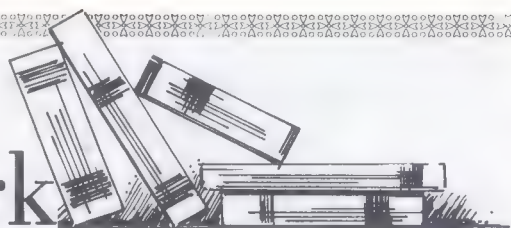
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THE VALENTINE AND ITS ORIGINS, by Frank Staff; published by Praeger Publishers, New York; \$12.50; 144 pages, well illustrated, with much in color. The author is well recognized as an authority on postal history and is the author of several other books relating to same. None can be more poignant than this, for it deals with affairs of the heart, and his pictures and writings certainly evoke much nostalgia. We learn that Valentine was a Roman priest who was martyred outside the gates of the Eternal City. Despite the fact that he was better known as a chaste man with very little interest in love or lovers, and was known to have been an epileptic, his name is the one associated with this sentimental day because of the coincidence of his death with a Roman festival which took place on February 14. Lots of superstitions in connection with the date are revealed. The names of the most famous of the card makers are fully discussed, and what to collect is fully explained. Sample of the prose: Good morrow to you, Valentine; Curl your Locks as I do mine; Two before and three behind; Good morrow to you, Valentine.

TREASURY OF NEW ENGLAND ANTIQUES, by George Michael, Hawthorn Books, Inc., New York; \$10; 210 pages, with index; over 100 illustrations.

What a pity that years ago there was no guide such as George Michael's *Treasury of New England Antiques* to assist the novice collector. In this new book, Mr. Michael gives advice on every type of collectible article: furniture, glass, earthenware, porcelain, clocks, silver, iron, copper, tin, pewter, brass, dolls, paintings, lithographs, prints, rugs, bed coverings, guns and

swords. Each subject has detailed necessary information given in a concise way, and one may approach the buying of a piece of furniture, for instance, with at least a primary knowledge of what to look for. The history of the New England Glass factories is given, and there are many photographs of their products to help in identifying glass. Suggestions for today's collectibles, such as bottles and carnival glass, are given. These are within the price range of the beginner who will eventually graduate to rarer pieces as more knowledge and experience are acquired. Throughout the *TREASURY* are interesting and humorous personal experiences of Mr. Michael's that are helpful and amusing. His advice in placing one's confidence in those whose integrity and ability are assured by anyone starting to choose antiques of any form should be followed. As he suggests, one of the best ways to learn values is to attend auctions; however, the most enjoyable way to learn the basic facts is to study this handsome book. (Reviewed by Mrs. Kenneth Wakefield, Director, Sandwich Museum, Sandwich, Massachusetts).

MY GRANDMOTHER HAD ONE LIKE IT, *The Picture Book of Antiques*; by Polly and Charles Gaupp, \$2.00 PP, available from the authors at Box 69B, RR 1, East Sandwich, Mass. 02357. This is a 56-page, 8 x 11 paperback for preschoolers, designed so they might color the antiques pictured within. The antiques are described and displayed alphabetically. The book was originally published several years ago, but is being revived because of the ever-growing interest in antiques, and the recognized importance of teaching our young more about their heritage. The

sketches are fine, as is the poetic commentary which goes with them. If you're planning to teach your child his alphabet, he'll get his basics in antiquity at the same time with this volume.

ANTIQUE COLLECTING FOR MEN; by Louis H. Hertz; published by Hawthorn Books, Inc., New York; \$10.95; 416 pages, including index, very well illustrated. At last the truth is out; men collect more than women. Time was when the fair sex was credited with most of the interest in antiquity, but this concept goes down the drain after you read this book. If you have a man "who has everything", buy this book and you'll come up with lots of new ideas. There is even advice on collecting old theater posters as well as dime novels. We even learned that there were eight differently designed boxes in which Minute Tapioca has been packed since 1908; who's for collecting tapioca boxes?

ANTIQUE FURNITURE, *The Guide for Collectors, Investors and Dealers*; edited by L.G.G. Ramsey and Helen Comstock; Hawthorn Books, Inc., New York; \$15. This book includes a compilation of writings by some of the most knowledgeable people in the antiques field and serves as an excellent instructional guide to the selection (Continued on page 37)

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Treasure Hunting

with

Richard Carter Barret

Director — Curator, The Bennington Museum, Bennington, Vt.



About Bennington Toby Items



Plate 1. Covered Toby snuff jars in various sizes and materials, made at Bennington, 1849-1858.

Plate 2. Change covers in Toby forms. These rare items were used to cover coins.



THE previous two articles have been about Bennington-made toby pitchers and toby bottles. In order to complete a listing of other items made at Bennington in the so-called toby forms, this third article is necessary. Potters have traditionally had a keen sense of wit, and their whimsical, humorous items have long been in high demand.

One of the most popular toby items produced at Bennington were the snuff jars illustrated in Plate 1. These desirable items were very popular in their own day (between 1849 and 1858), and a large number were produced. Usually the hats were separate and were used as covers. Occasionally the hat would be fastened permanently to the bottom, so that the addition of a slot would convert the snuff jar into a bank. The first toby in Plate 1, left on top row, is such a bank, 4- $\frac{1}{4}$ inches high, and has the interesting addition of the date "1851" incised on the coat tails. The slot can be seen immediately beneath the back of the hat. This toby has the popular 1849 mark on the bottom, is made in colorful Flint Enamel glaze, and because of the date and being a bank, is worth about \$450. Without the date, it would be \$50 less.

The toby snuff jar on the top row, right, Plate 1, is a light olive green Flint Enamel, 4- $\frac{1}{4}$ inches high with removable hat, 1849 mark, and because of its rare color is worth about \$400. The dark one on the left, bottom row, is an unusual small size, 3- $\frac{3}{4}$ inches high, and is in Albany-slip glaze, which is a solid dark brown with no mottled effect. When marked, it would be worth about \$300; the absence of a mark would reduce the price by \$50. The jar on the bottom right is the rarest one illustrated in Plate 1. Its rarity is twofold; the yellowware material and the large size on a base. It is 5- $\frac{1}{4}$ inches high and has the 1849 mark on the bottom. Depending upon the condition, this toby jar on a base is the most valuable one, a fair price being from \$400 to \$500.

Plate 2 illustrates another variation of the toby form used for the snuff jars in Plate 1. All the items in Plate 2 are what were called



Plate 3. Three rare Toby pitchers — a pair in "Scroddled ware" and a large Zachary Taylor design.

Plate 4. Rare Rockingham Toby jar, with removable tricorn hat for cover.



"change covers". Change covers were used in public bars (saloons) to keep the amount of one's change covered up from neighbor's eyes. They were all made without bottoms, so they could be inverted over coins. The dark one on the left is 4- $\frac{1}{4}$ inches high, and is dark Rockingham. It should sell for about \$250. None of these items has been found with a mark, as there isn't any good surface to use.

The figure of a lady in the center (one is on its side to show the hollow inside with no bottom) was called "Swiss Lady", and was made in Flint Enamel. The examples shown are both in light olive green with blonde hair. They are seven inches high. One example is known in dark Flint Enamel, with a bottom, and a slot where a pocket would be, making it into a bank. The two illustrated are worth about \$400 each. The smaller toby on the right, 3- $\frac{3}{4}$ inches high, is in Rockingham and sold for \$350 in 1960. These change covers are all obviously rare and valuable today.

The toby pitchers in Plate 3 illustrate the two extremes in sizes. The smaller pitchers are made of scroddled ware, which is the rarest material produced at Bennington. Made by mixing different colored

clays together in much the same way as marble cake is mixed, scroddled ware is an attempt to copy the earlier English solid agate ware. It was not very popular and was a difficult type of pottery to produce, so not very much of it was made. It usually has a cream colored main ground, with various shades of brown veinings or laminations. Rarely, it is found with streaks of grey or blue. The pair illustrated are 6- $\frac{1}{4}$ inches high, and one sold for \$600 in 1965; the other cost \$500 in 1962.

The large toby pitcher in the center of Plate 3 is the famous Bennington-made Zachary Taylor pitcher. It is a large pitcher. 13- $\frac{1}{4}$

inches high. On a ribbon scroll on his hat are the words "rough" on one side, and "ready" on the other. This is a rare pitcher, and should sell for more than \$500 in perfect condition.

Plate 4 is a very rare covered toby jar. It is a large size, 6- $\frac{1}{2}$ inches overall, five inches without the tricorn hat. It is in rich Rockingham glaze and has never been found in Flint Enamel. Marked examples are rare, an unmarked one selling for \$400 in 1965.

Of all the toby items illustrated in this article, the figure in Plate 5 is the rarest. Only known to have been made in Flint Enamel, there

(Continued on page 37)



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Art Commentary

by Robert Roché



Care of Paintings — Part II

LAST month's article, "Care of Paintings — Part I", dealt with pictures painted in oil and the special problems that are attendant to that particular medium. When we come to water colors, pastels and drawings, the approach to their care and preservation is entirely different, mainly due to the fact that we do not have a heavy thickness of paint bound together by oil, varnish, etc., — creating problems of chemicalization — or the constant expansion and contraction of the painted surface on which oils are applied. Water colors, pastels and drawings are primarily executed on paper of various textures, weights and thickness. While each of these mediums has a specific problem connected with it, the overall approach to preservation with each one of them is the same — proper framing; not so much from an aesthetic or decorative point of view, but strictly technical in the manner and method in which they are affixed and sealed in the frame.

While varnish protects an oil painting from the ravages of the atmosphere, glass performs the same function with a work executed on paper; therefore, the glass on the front of a water color, pastel or drawing must be tight, so that moisture cannot get at the surface of the picture. Likewise, great care must be taken to seal the back of the painting securely. If moisture enters in, it causes mildew and brown water stains; even bugs can get in the back of a picture within the frame and decompose, causing discoloration of the paper.

All water colors, pastels and drawings must be firmly mounted on or backed with cardboard, pref-

erably the heavy grey cardboard of 100 per cent rag content; never with corrugated board, which is extremely harmful. There are acid chemicals in the corrugated board that will eventually discolor in stripes the paper that the painting is on. The American Watercolor Society, of which I am a member, sent out a special bulletin to that effect two years ago, warning members about this problem.

The exact framing procedure is detailed as follows:

1. Wipe the inside groove of the frame (called the rabbet), especially in the corners, with a solution of warm water and ammonia.

2. Wash both sides of the glass with a solution of warm water and ammonia.

3. When the glass and frame are completely dry, insert the glass into the frame, and tape the glass to the frame with masking tape.

4. Place the mat on the glass, if one is being used.

5. Mount the water color, pastel or drawing on the 100 per cent rag board, with masking tape on the top edge and about three-quarters down on the sides of the painting or drawing. Do not use cellophane tape for this purpose, because it discolors the paper and loses its adhesive power in time.

6. Place the picture mounted on the cardboard in the frame and nail in with brads or glazier points, using the special tool for inserting same. It is better to use plenty of brads or points, so that the backing will remain firm and keep the paper from buckling.

7. If you are framing a detailed water color done on thin Whatman paper, it is usually mounted on board to start with. But at all costs

the picture must be firmly backed, and an extra piece of cardboard is advisable.

8. Finally, the back of the frame should be covered with brown kraft wrapping paper, and sealed at the edges with masking tape or glue.

In the case of a pastel, we have a specific problem in framing. The professional pastelist does not use any fixitive whatsoever, for two main reasons; first, the pastel fixitives when applied will lighten the tonality of the picture from two to six degrees, and second, the chemical in the pastel fixitive tends with time to discolor the pastel paper. Since a fixitive is not used, other steps must be taken to prevent the fugitive — or loose — pastel chalk from being rubbed off. The pastel should be put onto a backing of stiff grey cardboard and taped, as previously mentioned; but after the glass is put in the frame and taped, a thin stripping of wood should be glued on the glass, along the rabbet, before the mat is put in place, so the pastel surface cannot touch the glass.

This process of framing water colors, pastels and drawings should be repeated periodically for the sake of preservation. These precautionary measures are extremely important, because when discoloration and deterioration of paper occur, there are really very few things that even a professional restorer can do of a lasting nature. Spots can be bleached out, but there isn't any guarantee that it would be permanent.

These principles of framing should be followed regardless of the age of the work, and apply as well to etchings, prints and engravings, which are also on paper.

Since these types of pictures are under glass, it is best to hang them on walls that are not opposite windows or a direct source of light, because glare will ensue. As mentioned in the March article, all pictures should be pitched from the top to take away as much glare as possible.

This brings me to a subject that I am always asked about and on which there has been much controversy in recent years, and that is, non-glare glass, of which I do

not approve. Before I give my reason for disapproval, it is best to explain what non-glare glass is. It is merely a piece of glass with one side abraded by a grinding process, so that when in a frame, the exposed side is shiny and the side next to the picture is dull. This, of course, does reduce glare to an extent. Because one side is clear and one side is cloudy, however, when put over a painting with delicate tonality, it dulls it appreciably. And, after all is said and done, if an artist has spent his lifetime achieving a delicacy via tone, hue and color, it is rather a pity to dull his effort by putting a cloudy film over it. Glare can be reduced by proper hanging methods and the little glare that is removed by non-glare glass can be compensated for by the correct approach as described in this article.

In referring to my March article, it was stated that the two major causes of deterioration in all kinds of paintings are undue heat and undue dampness. If water colors, pastels and drawings are properly framed, one will not have to worry so much about danger from dampness due to the atmosphere; but dampness from a more direct source, such as a moist wall or water seeping down a wall, can enter the frame from the back, causing watermarks on the paper. (How many hundreds of works of art I have seen ruined because the paintings had been carelessly hung against a damp wall.)

When it comes to heat, the most serious thing to watch for, especially in water color, is direct sunlight, which fades water colors drastically. This is why in museums, water colors are hung in galleries with indirect lighting, and in the case of rare water colors, such as Japanese scrolls, they are displayed in glass cases with draperies on rings at the top of the case, so that the viewer can pull the drapery aside and then pull it back when finished.

The final consideration in hanging all paintings — whether oil, water color, pastel or drawings — concerns their fullest visual enjoyment through proper illumination. Unless special wall or ceiling fixtures are used, each picture (ex-

cept miniatures) should have its own top light. These are available in small, medium and large sizes, according to the size of the picture and frame. These lights can be adjusted to show the painting best, and even a slight turn of the light can make a great difference in its appearance. Pictures can also be beautifully lighted by special desk lights placed below them on a piece of furniture, if a top light is not convenient in a particular location.



By following these few professional principles in this article and last month's issue, the reader can look forward to many years of safe, visual enjoyment of his works of art.

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JAMES Scollay Taft founded the Hampshire Pottery in 1871 on lower Main Street in Keene, New Hampshire. Some of the finest pottery in this country today was designed and manufactured here.

At first, the Company only made stone jars and jugs, flower pots, soap dishes, large pitchers and milk pans. These were either a dark brown or gray color. The company had many trials and difficulties, including many disastrous fires. At one time the building burned to the ground. Despite these troubles, Mr. Taft succeeded in making what is considered one of the most desirable potteries one finds in antique shops today.

In 1878 they began to make items in Majolica wares, in green, brown, yellow, and blue colors, with embossed figures and decorations. In 1883 a new kiln was added for finishing decorative pottery. It was here that they started the manufacturing of art specialties in many new and graceful patterns, such as fancy pitchers, jars, rose bowls, trays and tea sets. These all consisted of a white opaque body covered with hand-painted flowers and other decors. The finish given to these decorative items was known as the Royal Worcester finish. Some of these required as many as five separate firings. Many unusual items were made by a Mr. Tom Stanley, who had been brought over from England, and with him brought many new ideas to the Hampshire Pottery Company. At this time a large quantity of fine souvenir pieces were made. These were sold to resorts throughout New England, decorated with local views of the vicinity in which they were sold. Plates, bon-bon dishes, pitchers, tankards, vases, and various other shapes were made. The scenes represented were from photographs taken at mountains, seashores or other points of interest. Souvenirs were only a part of the items that were manufactured here, for Mr. Taft's aim was to produce as fine a class of decorative work as was made in this country at this time, and his aim was achieved.

Employment of a Japanese artist provided the delicacy and peculiarity of touch and expression for

The Story of Hampshire

Featuring Hampshire Pottery from the collection of Mr. Harold Kendall of Surry, New Hampshire



Pottery

by Joan E. Pappas



Mr. Kendall holds a very rare vase in brown, with a hand-painted flamingo.

(Top shelf and first shelf) Many vases in matte and glazed finishes.
 (Second and third shelves) Cream colored pieces in both the glazed and Royal Worcester finish. (The second shelf contains many souvenir pieces.)
 (Fourth shelf) The two plates on the left are in the Majolica finish. On the right, two hand-decorated fruit bowls. In the front are glazed pieces with a matte finish.
 (Fifth shelf, left to right) Ewers, chocolate pots, and vases — all hand-decorated.

which his countrymen are noted. Very few pieces have been found in this motif. One of the finest pieces I have come across is a tall chocolate pot with a heavy gilded handle ornamented with raised Japanese design representing flowers or ferns with different kinds of birds flying above them.

A variety of other pieces may be found in such shapes as teapots, sugar bowls, creamers, inkwells, tiles, candleholders, nut dishes, boots, mugs, steins (tankard type), cracker jars, and flower vases of all types made in many styles and colors with varied decorations. Among some of the most difficult patterns to make were large fruit dishes, salad bowls, and platters, which were cast by a new process that produced very successful results.

The manufacture of several standard colorings in green, rich blues, etc., made for a greater variety than had hitherto been produced at this pottery. In 1904 Mr. Cadmon Robertson, a brother-in-law of Mr. Taft, entered the business as superintendent. He soon developed many new and original patterns, including the famous Matte Green and Blue glaze for which the firm became so well known. Mr. Robertson took extreme pleasure in developing his new and original designs and finishes. It is said that he worked out over 900 different formulas, and it is these designs that most of us find today.

Many of the earliest pieces of the pottery were unmarked, and later on the Company used several different trademarks. The most common one found is James S. Taft & Co., Keene, N.H.; others used were J.S. T. & Co., Hampshire Pottery, New Hampshire; J. S. Taft, Keene, N.H. Many of the pieces that were designed by Mr. Robertson bore an "M", the initial of his wife Emma; she assisted her husband a great deal, especially in the local show room. In 1914 Mr. Robertson passed away suddenly, and this was indeed a great blow to the Company. In

1916 Mr. Taft sold out to Mr. George Norton of Boston, who had been employed for some time by the Grueby Co. of Boston. The company continued until the beginning of the first world war, when the demand for the pottery decreased to such an extent that they were forced to close their doors. They remained closed until the end of the war. Then Mr. Morton returned to Keene and began manufacturing the pottery again. White china for hotels and restaurants was made at this time. They also added presses to manufacture mosaic floor tiles, and through 1919, 1920, and 1921 they continued along these lines.

Then, in 1923, the Keene Factory was obliged to close its doors forever, for the intense competition from pottery plants in New Jersey and Ohio was too much for them. Mr. Taft passed away in December of 1923. In this same year, the plaster molds were either destroyed or scattered, for very few have been found.

Hampshire Pottery is coming to light after all these years, and there are several sizeable collections in the United States. The collection pictured here belongs to Mr. Harold Kendall of Surry, New Hampshire, who has over 600 pieces, along with some of the original catalogs. Mr. Kendall started collecting in 1945 after purchasing the oldest house in Surry. After restoring it to its natural beauty, it seemed he should have a hobby, and Hampshire Pottery it was. Over the years it has grown to a beautiful collection, and at the same time is gaining nationwide recognition. As interest in the fine examples of Hampshire Pottery increases, more and more people will be asking "What is Hampshire Pottery?" I hope this article has helped many of you who were unfamiliar with Hampshire Pottery, and helps you identify it. Who knows. You may well become another Hampshire Pottery collector.

Mrs. Pappas's feature column, "Antique Shows & Flea Markets", will appear again in the May issue.





(Top shelf, left to right) Decorated salt and pepper, decorated sugar bowl and teapot, and three unglazed pieces.

(Second shelf) Four melon-shaped cracker jars and (center) a candle holder — all Royal Worcester finish.

(Third shelf) Sugar and creamer (Royal Worcester finish), four-piece cobalt blue tea set, glazed beige tea set. (The cobalt blue is one of the most desirable colors.)

(Bottom shelf) Glazed green pitcher, three matte green pieces, one matte blue vase.



(Back row, left to right) Matte green vase, 18 inches tall; brown glazed Grecian urn; matte green flower-shaped vase with bow design on side; rare cobalt blue ewer. (Front row, left to right) Matte green mantel clock (rare); mottled brown and green turtle; three-piece Japanese-type tea set designed by a Japanese (very rare); mustard and brown vase; green glazed high boot; cream colored pitcher with hand-painted witch on broomstick.



(Wall shelf) These pieces are all in highly glazed mahogany brown, except for those on the bottom shelf, which are a mustard color and brown — a color that is not common.

The bookcase at left contains many shapes and sizes of vases, steins, and urns.

(Bookcase at right, top shelf) Unusually tall vases, inkwell and paper weights in various shades of matte green. (Second shelf) A collection of vases, ewers, and candleholders. These are in matte blue and cobalt blue.

Auction of the Month

IT was a cold, wet snowy day in Sharonsville, Ohio, and this helped hold down the crowd that attended a rather nice auction staged at the Holiday Inn. It was under the supervision of Bob Warner, a rather genial auctioneer, who commands the respect of his crowd, and who on that date provided them with lots of good merchandise. This was typical Midwestern antiquity, but with several good surprises thrown in. Had the weather not been so poor, prices would have been much better, but they are an indication of what you might expect on a Wintry day if you're lucky.

I arrived in time to see a white marble-top table, 30x18, sell for \$32.50. This is very close to what they sell for in New England up country, but from the comments, I would judge it was not enough in Ohio. A beautiful hanging lamp, with a 16-inch painted shade and cut prisms seemed to be a good buy at \$97.50. A hexagonal-top marble table, 16 inches, sold at \$18; walnut Lincoln rocker, \$35; a drop-center, marble-top mirrored chest, about eight feet tall, went at \$90 (It was made of walnut); a walnut bed, about seven feet tall, double size, sold at \$87.50 (This was highly carved and a real good one); a real surprise was a spool, four-posted double bed that sold at \$160; an oval, white marble-top table, about 36x20, went at \$50 (Again, about New England's price).

There was a lot of interest in the glass and china. A clear glass wine set with ewer and six goblets sold at \$25; a decorated bowl and pit-



(Above) Bob Warner in action. Fine banquet lamp, \$55. Marble-top, oval stand that sold for \$50. (Note the Midwestern base.) Assisting is co-auctioneer John Anglin. (Right) Philadelphia pie crust birdcage tilt-top table in mahogany with carved knees and talon feet, \$115. Wicker rocker, \$19. Silver-plated punch set (excellent condition), \$110. (Below) Fine GWTW lamp; English setter on front, ducks on back, \$82.



cher from a washstand set went at \$20 (This would have brought more in New England); a scuttle shaving mug, with a picture of an Indian on its side, sold at \$7.

One of the real sleepers in the auction was a Philadelphia pie crust top, 28 inches, birdcage, tripod base tilt table, with acanthus carving on the knees and talons on the feet, in mahogany, at \$115. Needless to say, this landed in the back seat for the long trip back to New Hampshire.

A very good buy, also, was a set of six Philadelphia-styled spade foot, Hepplewhite shield back chairs in mahogany, reproductions, at \$9 each. An ordinary wicker porch rocker, with some added upholster-

Bob Warner in Sharonsville, Ohio



(Left) In the rear, an unusual, four-poster spool bed, \$160. Tall, carved walnut bed, \$87.50. Drop-well, marble-top chest, \$90. A glimpse of the backs of the reproduction Philadelphia Hepplewhite chairs, six at \$9 each. (Below) The most unusual item seen by me at any recent auction was this Indiana hotel commode in oak; about 5½ feet tall, with zinc-lined reservoir in top; granite-ware bowl is attached firmly to lid and lowers with it; water is fed to the bowl by a faucet that pulls out; when finished washing, one would lift the lid, and water would empty from the bowl to a waste reservoir below, which was later emptied by a chambermaid. It sold for \$85.

ing on the arms, sold at \$19. A lady asked me about it later and said she wished she had been there when it sold, because she would have given more. Coming from an area where we are lucky to get a five spot for them, this was quite a revelation.

The most unusual piece sold was an item nobody at the auction had ever seen. It was an oak, drop-front commode with reservoir, pictured and explained more fully in its caption. It came from an old Indiana hotel. If there had been more room in the back seat, this would have been displaced to New Hampshire, also. It sold for \$85.

Mr. Warner had assembled an unusual collection of banquet and

GWTW lamps. I haven't seen such an assortment of fine ones ever. A regular GWTW, sold at \$55 (This is pictured). An unusual one, in pink floral pattern both top and bottom, went at \$77.50; a real goodie, which is pictured, with an English setter painted on front and ducks on the rear of the shade, sold at \$82; a banquet-type with brass font and painted glass shade, built into a table, and with hanging cut glass prisms went at \$95.

The snow was piling up outdoors, so it seemed best to take off and head to destination Cincinnati. Otherwise, we'd have reported more on this auction, which was very much enjoyed.

George Michael



A Potpourri of Dolls

by Zelda H. Cushner

The dolls on these pages were auctioned at: Framingham, Mass., Janet Smith, Auctioneer; Westminster, Mass., Neil Cave, Auctioneer; Ludlow, Mass., Walter E. Moore, Auctioneer; Bolton, Mass., Robert Skinner, Auctioneer.



French mechanical monkey seated on a red velvet chair playing his harp. He wears gold brocade breeches, a striped jacket and a red tie; inside of coat buttons marked "Paris". He turns his head, moves his mouth and bats his eyes. \$400.



(Left) Fourteen inches, solid head, bisque, closed mouth, wig missing, blown glass eyes, jointed composition body with lower legs off; undressed, \$50. (Right) Ten-inch Belton (three holes), bisque head, pierced ears; blue, blown glass eyes, original blonde wig, jointed composition body with unjointed wrists, \$70.

(Extreme left) Seventeen-inch German bisque marked 390, open mouth, red braided wig, jointed composition body, yellow cotton dress, \$25. (Left) Twenty-four-inch German bisque marked with JT, open mouth, brown eyes, blonde wig, jointed composition body, \$50. (Right) S. F. B. J. Paris, bisque head, open mouth, pierced ears, reddish-brown replacement wig, jointed composition body, \$75. (Extreme right) Twenty-inch china, crack on face, center-part hairdo in semi flat-top style, new (?) cloth body and new (?) china arms, \$20.



Mason-Taylor 12-inch Springfield wooden doll, face rough, feet replaced, \$105.

(Top, left) Twenty-inch Montanari-type wax (poured), hair inserted in scalp in tufts, cloth body, wax arms and legs (one ankle broken and mended), \$110. (Top, right) Twenty-inch American Boy, bisque head, blown glass eyes, closed mouth, molded light brown painted hair, kid body, bisque arms, with right thumb and left-hand fingers missing, composition feet, \$140. (Bottom, left) 10½-inch Tuck comb wooden doll, finish rough, \$180. (Bottom, center) Thirteen-inch china with light brown hair and spill curls over forehead, curls on back and side of neck and back of head and black band, new cloth body, new (?) china arms and legs, \$52.50. (Bottom, right) Ten-inch French bisque, closed mouth, painted eyes, painted black short hairdo, cloth body, repair (?) to back of shoulder, \$110.



(Left) Autoperipatetikos walking doll, papier-mâché head badly crackled, arms missing, key, with mechanism in working order, \$135. (Right) F. G. swimming doll with bisque head, closed mouth, blown glass eyes, no wig to speak of, body and mechanism present but hands and feet missing, \$105.

(Left, front) Twelve-inch Joel Ellis wooden Springfield doll, replaced lower arm and foot, \$90. (Top, center) Thirty-two-inch pre-Greiner type, painted papier-mâché, short painted hairdo, cloth body, leather arms, \$85. (Bottom, center) Twenty-six-inches, German bisque-head, open mouth, jointed composition body, index finger missing, light brown wig, brown eyes, \$27.50. (Right) Twelve-inch Kathe Kruse, number written on sole of foot, blonde wig, blue dress and red coat, \$22.



7½-inch tall, 14½-inch circumference, Georgene Averill Bonnie Babe head in pristine condition and in original box, \$205. Five-inch all-bisque, swivel neck Georgene Averill Bonnie Babe with glass eyes, nick under left eye, replacement legs (?), \$110.



(Left) 20½-inch talking doll, bisque head with DEP incised in bisque, sleeping eyes, open mouth, Angora goat wig, jointed composition body with French hands in need of paint, \$90. (Center, left) Life-size A & M Dream Baby with bisque head, brown sleeping eyes, jointed composition body, with left hand repaired and rough right leg repaired, \$85. (Center right) Twenty-seven-inch wax over composition with molded hair, teeth, part of left eye gone, rare crying mechanism in body, jointed at ankles and wrists, old shoes and stockings, \$40. (Right) Twenty-three-inch wax over papier-mâché, with high molded hair-do; cloth body filled with straw, wooden arms and legs, \$90.

(Left to right) Fourteen-inch turned head, French-type Angora goat blonde wig, blue eyes, bisque hands, unmarked, damaged, kid body, \$80. Seventeen-inch bald shoulder head, bisque, closed mouth, French eyes, pierced ears with earrings, damaged, \$60. Twelve-inch closed mouth bisque head, with 7 incised on back of head, beautiful coloring, sleeping eyes, jointed composition body with unjointed wrists, ball in knee, \$120. Twenty-three-inch mechanical Steiner with bisque head, 14 teeth (upper and lower), rare violet paper weight eyes, original blonde Angora goat wig in tiny ringlets, mechanism needs oiling, \$275. Eighteen-inch French fashion with bisque head and swivel neck, closed mouth, pierced ears with earrings, gray-blue, blown glass eyes, blonde wig with chignon, kid body with individually wired fingers, complete French outfit, \$275.

April, 1970



SOUTH Carolina is celebrating the 300th anniversary of its settlement during 1970. Special events have been planned all around the state to mark the event, not the least of them being scheduled for Charleston itself, home of the first settlement. Nowhere else could the visitor find more beautiful examples of 18th and 19th century architecture crowded together within the confines of a few blocks in what was the original area of the city.

Saved by a preservation movement that began in the 1920s, given momentum through a pioneer zoning ordinance passed in the 1930s to protect historic buildings, and formalized in 1947 with the establishment of the Historic Charleston Foundation — the old part of the city is a joy for the lover of Georgian, Regency, and Classic Revival architecture. Many of its mansions, some of which will be open to the public during the Tricentennial events, are filled with furniture suitable to their period.

Visiting antique shops in Charleston, one is struck by the predominance of English furniture, silver, and decorative pieces. Most of them are not out of Carolina homes, but are recently imported. Why English? Dealers tell you that the English style has always been popular in Charleston, and that the current trend is merely a continuation of this. Historically, it seems improbable that 18th century Charlestonians imported many English pieces because of their high cost and lack of shipping space. There were enough cabinetmakers at work in Charleston to furnish most of the homes. But styles and influences in Charleston, at least until the late 18th century, were definitely from London, and much of its locally-made furniture reflected this. Few pieces have survived the ravages of fires, wars, and the climate. What remains are now museum pieces. Hence many interested in furnishing "in the Charleston tradition" quite naturally turn to English imports.

King Street in Charleston boasts eight to ten antique shops, some of more interest than others. The Jack Patla Company, Elizabeth

-1970- South Carolina's Tricentenary



Stock Farm Antiques. Pine cupboard, 48 inches wide, 19 inches deep (at the top), with a 40-inch counter top, overall height 61 inches; two large cabinets below, three drawers, five spice drawers, all drawers butternut, new knobs, \$440. Brass candle sticks, \$35. Imari rose jar, \$165. Brass tray, \$32.50. Brass branch candle stick, \$22.50. Small brass coffee urns, Iran, \$10 each. Coffee pot, sugar and creamer, French, 1820, perfect, \$75. Queen Anne chairs, about 85 years old, two of a set of four, \$95 each.

Austin, and Schindler's have many items of interest, while some of the others mingle so much of the recently "old" with articles of genuine value that it is almost a waste of time to go through them. Nearly everything in the Jack Patla showroom is of English origin, and all are quality pieces, regardless of their age.

Farther out in the country you may find a more mixed group of merchandise. In Beaufort, for example, is the Eagles Nest at 1406 Boundary Street. This shop caters to the young married of the area, particularly young service people. (Beaufort is next door to Parris Island, training center for the U. S. Marines.) Particularly those in the young-officer ranks want furniture in the rough, and primitives that they can mix with contemporary decor. They are not interested in sets of old china, but they hunt for single pieces of fine china and for old silver for accent pieces. Bottles and old crockery, anything for the cottage setting, seem to be popular. Bentwood and iron go well, but not the heavier Victorian pieces.

At Anderson's Antiques, also in Beaufort, prices and tastes run about the same as at Eagles Nest. A lady's desk of the late 1800s was listed at \$110, with small round oak tables going at \$75 to \$85. An eight-inch Staffordshire dog was priced at \$35, with no calls for him. Rounded glass china closets and smallish hatracks are popular and hard to keep in stock. Transient traffic is at a minimum in Beaufort, and local customers seem uninterested in the fine collection of Wedgwood and glass on the Anderson shelves.

One of the pleasantest shops in the area is Stock Farm Antiques, and anyone in the neighborhood of Bluffton on Highway 46 would do well to stop by for a visit. Naomi McCracken, who has been in the antiques business for eighteen years, has her shop on the upper floor of her home, a sprawling brick house overlooking an inlet.

She, too, caters to young people, who look for the light woods — pine, maple and cherry — because they are more informal and are less subject to damage by children.

Antiques in the "Palmetto State"

by Aileen P. Winkopp

There is a marked trend to Oriental rugs, she finds, with young people buying them either for the main floor covering or for accent rugs over broadloom. There has been a trend to quality pieces during the past few years, she finds. Mrs. McCracken imports a great many English pieces and finds they sell well. The early American pieces she has come mostly from Pennsylvania and New England. South Carolinians who have good early furniture of their own, either made in Charleston or Savannah or brought from England, simply don't part with it, she says.

Here again, there is no tourist trade, and it seems to this onlooker that tourists are missing a good bet if they don't go off into the byways to visit these shops. In her stock on that particular day Mrs. McCracken had small tables in pine and cherry, priced from \$75 to \$125. There was a rare pine trestle table with a single board top 23½ inches wide and 1¼ inches thick, at \$475, and an 18th century dower chest, Pennsylvania Dutch design, dated 1776, that had just been sold for \$225.

(Continued on Next Page)



Stock Farm Antiques. Wash stand with one lower drawer, Sheraton legs, cherry, 21 inches deep, 25 inches wide, 33 inches high, \$95. Ironstone pitcher and bowl, gold band, perfect, \$45.

Stock Farm Antiques. Bow front desk with breast works top drawer, ogee feet, double carved shells in the fitted interior; brown mahogany, 42 inches wide, 24 inches deep, 45 inches high, believed to be a Pennsylvania piece dating from about 1790, brasses not original, \$4,000. Brass candle sticks, English, \$95. Chinese export bowl, c. 1810, green and gold Tree of Life design, \$500. Chinese print on rice paper with a family scene (above the desk), c. 1850, \$150.



Stock Farm Antiques. Tiger maple and cherry chest, bow front, brasses not original, 22 inches deep, 40 inches wide, 41 inches high, satinwood insets, \$475. Silver plate tea service, melon pattern, \$225. Sterling sauce boats, \$75 each. At right, small Chinese silver tea set, \$200.

The best time to plan a trip to Charleston for the antique lover would certainly be early April of this year, when "the magic of the past comes alive" in the so-called Festival of Houses. More than sixty private homes and gardens will be open for inspection on morning, afternoon and evening tours, and on every tour, antiques of importance will be on view.

Information is available from the Historic Charleston Foundation, which has its headquarters in the Nathaniel Russell House, 51 Meeting Street, Charleston 29401.

The Nathaniel Russell House itself is one not to be missed. Built in the Adam style shortly before 1809, it is handsomely decorated with furniture, china and silver of the period, and boasts a flying staircase that spirals through the second and third floors.

Anyone in the area of Charleston

early in April would do well to make the short trip down to Hilton Head Island, where twelve homes in that beautiful setting will be open (April 4 and 5) for the seventh annual tour sponsored by the Women of St. Luke's Episcopal Church. All of the homes are interesting architecturally, ranging from the old Low Country Carolina style, through contemporary. The home of David McG. Harrall, for example, was designed by John LeBey of Savannah, who restored many of the homes for the Historic Savannah project. The two-story house is a rendition of an old Augusta home in a massive grove of old oaks, standing as a contemporary study of traditional 19th century plantation architecture. It has been decorated with American antiques of the period, including a particularly handsome 1810 card table made in Salem. Another house, the

residence of Arthur Hedeman, boasts an 1840 sole leather chest made in Duxbury, Mass., and a 1780 Boston rocker.

South Carolina still has the feeling of the old Colonies, somehow, and its treasures seem to be taken for granted by those who have grown up there. Antique shops are few and far between in the open country, but there is a scattering of them in and around Columbia, the state capital, and Savannah, just over the state line in Georgia, in addition to those in Charleston and on the highways just outside the city limits.

In the restorations themselves, however, and in the plantation houses open to the public, excellent early pieces are in such abundance that even a casual visit becomes an in-depth course in the study of antiques, both English and American.

A China Trade Exhibit

by Nancy Elwell

AN exhibit and sale of paintings and other objects of the China Trade were held at the Child's Gallery on Newbury Street in Boston between October 20th and November 21, 1969. Carl Crossman, owner of the gallery, spent two years preparing for the event, and the result was a fascinating combination of the familiar and unique. All the items dated between 1785 and 1850 and were selected to represent the wide effect that the China Trade had in America and England during the 18th and 19th centuries.

America was introduced to an entirely new concept of decorative arts when, in 1785, the ship *Empress of China*, (out of New York) returned with a full cargo of household articles made in China. From that date onward, the lucrative China Trade route was embarked upon by hundreds of American vessels. A typical cargo contained laquerware — desks, sewing tables, boxes, etc. — tea, porcelains, silks, paintings and silver.

The last two items are perhaps the most interesting to students of the China Trade. To date, histori-

cal data is still scanty and far from complete. Because the cost was low, officers on board ship were eager to have Chinese artists paint portraits of themselves and their families. When the live model was lacking, the artist referred to miniatures in water color and daguerreotypes. Paintings of the vessels on which the Americans arrived in China were equally sought after to take home, as were the water colors and gouache paintings, which depicted the Chinese in the process of making the products the Westerners were purchasing. The "picture post cards" of that era were sets of water color or oil paintings showing the harbors of Canton and Wampoa Reach. Paintings on glass copied from American and English prints were bought in quantity, but their nature makes them relatively rare.

China Trade silver was ordered by many of the men living or visiting in Canton in the patterns of the silver flatware with which they were familiar at home. China Trade silver was marked in several different ways. The flatware in the photograph is stamped with pseudo-

View of Macao and the Praya Grande from the south. Oil on canvas, c. 1825, \$4,500. The distinctly English style, combined with other historical data on the painting, indicates that this is probably the work of the English captain, R. Elliott, done during a visit to Macao.



(Right) American merchants negotiating for the purchase of tea, c. 1840; water color on pith paper, \$500.



(Below) This extremely rare lacquerware sewing table is one of the few pieces known to be decorated with a view of one of the ports frequented by Westerners. It is completely outfitted with ivory sewing accessories. The price was \$3,500.





(Left) Chinese export silver (Fiddle, Thread, and Shell pattern), c. 1840. Stamped with pseudo hallmarks, KHC and a Chinese ideogram. The spoons were priced at \$40 each.

English hallmarks, a Chinese ideogram, plus the letters K.H.C., which identify the Chinese silversmith. Other marks which have been identified as being Chinese include WH90, CUT, or a Chinese ideogram. They appear alone or combined with pseudo-hallmarks.

As interest in the China Trade increases, more and more new information is coming to light. Many other types of antiques previously assumed to be of Western origin, are proving to be Chinese instead. The study of the China Trade is emerging as one of the most fascinating research projects for 20th century scholars and antiquarians. The collector who invests in items that pertain to the China Trade is making a wise decision indeed.



(Right) Painting on glass by an unknown Chinese artist, c. 1810, \$275. Like other paintings on glass, it is based on an English print.

John H. Donahue



This Sheraton inlay secretary brought \$400, the Chinese figurines, \$65, and the Clipper ship model, \$150.

THE mirrored walls of historic Hamilton Hall of Salem, Mass., reflected the images of auctioneer John H. Donahue, and fine eighteenth and nineteenth century antiques in an outstanding auction in January.

American and English furniture, plus many excellent Oriental pieces were sold in the day-long January 10 auction sponsored by L. A. Landry, Essex, Mass., antique dealer and auctioneer.

Collectors of autographs, Bennington pottery, and bottles found the sale one of the finest in the area in some time. Featured were antiques from many North Shore, Boston and Brookline estates.

Hamilton Hall was an impressive setting for the auction. Designed by Samuel McIntire, and named for Alexander Hamilton, the building was constructed in 1805.

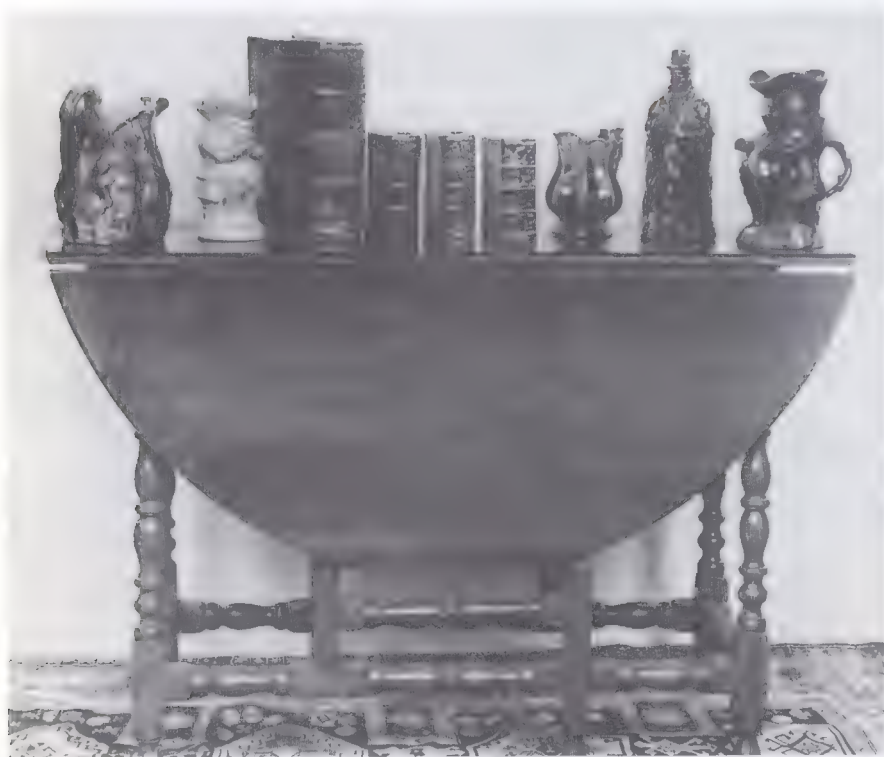
A highpoint of the day was the sale of an 18th century chest on chest with a bracket base. Measuring 6'3" high and 37 inches at the top width, the piece appeared to be cherry. It sold for \$1,700, considered to be a low price by many, as it was in original condition.

Once owned by the Sargent family of Boston, the chest had been on display for some time at the Sargent, Murray and Gilman Hough House in Gloucester, Mass. It was believed constructed in 1760 or 1750.

Many fine pieces of Bennington pottery were sold. Bennington book bottles brought high prices. One, marked the "Battle of Bennington," measuring 11 inches high, brought \$500. A Bennington Bible, \$260, a 7½ inch pitcher, \$30, and a smaller pitcher, measuring 5½ inches in fine condition, sold for \$150.

Two smaller Bennington bottles were sold, each six inches high. One brought \$125, the other \$77.50. A white Bennington Toby jug (eight

in Salem, Mass.



Bennington pottery included a pitcher, \$30; Toby jug, \$35; book bottles, \$300, \$125, \$77.50, and \$260; pitcher, \$150; jug, \$150; and Toby jug, \$60.

inches) brought \$35, a brown Toby jug (9½ inches), \$60, and a coachman bottle (ten inches) sold for \$150.

Autographed letters were prized buys for collectors. Andrew Jackson's letter of introduction to General Sam Houston, dated 1840, brought the highest bid of \$300. A letter by Daniel Webster, dated 1849, was sold for \$82.50. A letter by American statesman John Hay, pertaining to Lincoln's complete works, brought \$65.

A top bid of \$55 was made for a letter written by Woodrow Wilson in 1910 when he was president of Princeton. An Oliver Wendell Holmes letter of 1838 sold for \$55. Also selling for \$55 was a pair of letters, one by Jefferson Davis, signed 1881, and another by Benjamin Butler, politician, statesman and lawyer, in 1852.

Reformer Wendell Phillips' "Resolution of the House of Representatives pertaining to the Liberation of Texas" brought \$70. A letter of 1835 by orator and statesman Edward Everett sold for \$25, and a Phillips Brooks letter dated 1887 by the American bishop, sold for \$17.50.

Twenty-five dollars was the winning bid on a small autograph book containing the signatures of Ulysses S. Grant and John Garfield. Early handwritten records from the Town of Seabrook, N.H., containing many documents, were sold for \$110.

The graphic account of the Schooner "Good Fortune" as it weathered a storm off of Halifax, Jan. 29, 1760, and signed by Abner Philbrick, sold for \$50.

A 1777 map of New York, printed in Paris, and said to be an original,

by Maureen Connolly

was sold for \$75. For newspaper collectors, a small paper, "New Star" published in Concord, Mass. in 1797 sold for \$17.50.

Oriental pieces were popular items. An early Chinese lacquered Coramandel screen, depicting a procession, brought \$375. It was in four parts, and in excellent condition. A Chinese pewter bowl with a porcelain interior sold for \$20; a Mandarin platter, \$80; small lacquered Chinese nut cups, 50 cents each; figurines (one repaired), \$65; a large Mandarin vase in various colors, measuring about 20 inches, but with small hole drilled in side, \$150; Chinese pewter bowl (no porcelain), \$20; and paintings on rice paper, \$42.50 a pair.

Bottle collectors found several fine pieces. A green flask with a sunburst pattern on the front was priced at \$240; an eagle flask with cornucopia in brown, \$87.50; early green flask with eagle and grapes, \$100; a Washington and eagle flask in clear green, \$62.50; Washington and Zachary Taylor bottle, \$30; plain green bottle, believed early, \$60; Lowell Railroad bottle, \$275; and later Taylor and Washington flask, \$42.50.

A Sandwich glass millefiori paper-weight sold for \$25, a small French cut glass perfume bottle, \$18, and a cut glass cruet (not old), \$10; a green flask, "Success to the Railroad," \$185.

(Continued on Next Page)

In addition to the chest on chest, many other fine furniture pieces were sold. A Chippendale ball and claw foot armchair, \$125; 18th century English Chippendale armchair with leg replaced, \$90; small Hepplewhite table, circa 1790, of cherry, with square top, \$175; a Chippendale Centennial-era mirror, \$65; set of Duncan Phyfe lounges, good condition, \$150; drop-leaf Queen Anne table, top on altered base (believed 18th century base), \$200; tea caddy on stand with small drawer, \$162.50; Sheraton gold gilt architectural mirror with decorative panel, \$85; Sheraton inlay secretary with slightly curved front, \$400; early English breakfast table, with top that tips, \$140; Hepplewhite shield-back side chair, \$125.

A small side table, Victorian-style, brought \$70; a small Salem table with rope legs, \$150; English ribbon-back Chippendale chair, \$120; early step-down Windsors, \$37.50 each; a nine-spindle, bow-back Windsor, \$75; Louis XVI-style side chair, \$150; sea chest, pine, \$60; early ladder-back chair, circa 1720, but with legs cut, \$20; Pilgrim-style chair, circa 1710, with fabric seat, \$45; reproduction bell and ball poster bed (custom made to 1800

Chinese screen, \$375. Bow-back Windsor chair, \$75; candlestand table, \$225; Sheffield candlesticks, \$120.



design), \$100; 18th century mahogany table, \$175; and pine drop-leaf table, \$175; small rabbit-ear chair, \$15; and 1820 Empire sewing table with rope legs, \$125.

Other smaller items of glass and china included a yellow and black Royal Worcester cup and saucer set, \$6; early glass decanter, plain, \$20; Royal Copenhagen cup and saucer, \$10; French porcelain cup and saucer with scene in cup, \$15; ceramic steins, probably Dutch with blue designs, \$25 each; and cut glass compote, \$7.

A set of bronze plaques, each depicting the profiles of Longfellow, Emerson, Poe and Charles Eliot, sold for \$60; a cut glass vase in geometric pattern, \$9; four cut glass tumblers, also geometric, \$7 each; Royal Worcester vase in blue pattern, \$170; and blue Staffordshire bowl, \$50.

An eighteenth century candlestand table, brought \$255; Sheffield candelholder in bronze, \$120; bronze plaque of M.I.T., \$5; Ar-gand lamps marked Boston-Baker, \$195; three-piece Victorian tea set, plated, \$25; claw-foot brass fire-place fender, \$75.

A high bid of \$287.50 was re-

ceived for a Liverpool pitcher, marked with the insignia of a Lynn, Mass., Masonic order. An English pewter plate brought \$25; twelve M.I.T. blue Staffordshire historical plates sold for \$2 each; a large Dutch copper oven kettle, circa 1875, \$115; pewter tobacco jar, \$10; Royal Doulton punch bowl, \$55; nine green Rhine wine glasses, with rope stems, \$5 each; large brass candlesticks, probably Russian, \$40; and early Delft vase, small, \$30.

A pair of Sheffield silver lamps, with narrow bases, was \$115; a Russian snuff box, square, \$23; art glass cruet, \$10; copy of early bronze Indian design weathervane, \$100.

In the Rose Medallion category, a small platter, \$55; a larger platter, \$57.50; five early plates, \$19 each; and in Royal Worcester, a large vase, \$170, and a covered vase, \$150.

Early American pewter included a pair of candleholders, \$50; a stein, \$45; 18th century, pre-Revolution porringer, \$90; double hinge porringer, \$20; small candleholders, \$50; and water pitcher, \$65.

A proof etching of "The Athenium" of Portsmouth, N.H., was \$100; a proof etching by Chauncey Ryder \$17.50; a Currier and Ives lithograph, "The Battle of Bunker Hill",



Lowell Railroad bottle (third from left), \$275; Keene, N.H., sunburst pattern flask (third from right), \$240. Fine chest on chest, c. 1750, \$1,700.



\$65; print of White Fronted Wild Goose by Mitford, \$65; Clipper ship by Spear, \$125; lithograph of the Nahant House, on Eastern Point, Nahant, by J. H. Buffard, \$40; colored lithograph of Lewistown, Maine, by Bachelder, \$22.50.

Four Aubuson hangings, in a rose pattern, one in fair condition, brought \$200 each; a ship model identified only as a Providence Clipper ship, \$150; a bronze elephant, \$55; a book, "The State of New Hampshire", describing the State's early history, \$11; a collection of armor, including shields, breast plates, helmets, spurs, spears and axes, \$180.



It had been a cold day outside Hamilton Hall that January Saturday, and the comfort, and atmosphere of the huge hall, made it a haven for antique hunters. It was a day well spent for many, as several of the area's finest antiques were sold. It was a tribute to the many fine antique collectors and historically interested residents.





(Left to right) Clocks, \$55, \$55, \$38, \$25. Pictures, \$10 for children, \$9 for WW I pair.

Tailgate Sale and Flea Market Devon, Pennsylvania

by Micheline and Bruce Madsen

THERE is nothing better than a flea market so large that it takes two large fields to hold it all. What a treasure hunt for antique collectors and bargain seekers. It was the First Tailgate Sale and Flea Market, sponsored by the Devon Country Fair volunteers under the chairmanship of Mrs. Diana Mather for the benefit of the Bryn Mawr Hospital. Those who came with rare antiques, as well as castoffs and "future antiques", were spread around in two large circles on the two fields of the Devon Horse Show Grounds on Lancaster Pike, in Devon, on the "Main Line" outside Philadelphia.

The Devon Horse Show and Country Fair, Inc., holds an annual show in May, with exhibitors from all over the world. The Tailgate Sale was a pre-event that was certainly successful. There were refreshments, horse rides for the children, strolling songstresses, and artists.

Being bargain hunters, we were among the first to arrive - and immediately spotted a lovely Victorian wicker pram in perfect condition, a fabulous find for the parents of any 11-month-old daughter. The owner, Mrs. Glassmoyer, was offering the buggy for \$30, half the price of similar ones we had seen. Mrs. Glassmoyer stressed the versatility of such an item, which a few years ago would have been considered a white elephant by suburbanites who wouldn't want something so large (It doesn't collapse to fit in the trunk of a car) and by dealers who did not define items of this century as "antique." She recommended its use as a planter on the front steps, for resale to department store decorators, as a brightly painted color accent in a hallway. She seemed a little unsure about letting go of such a nice piece, but we have taken good care of it and our daughter has enjoyed her rides immensely.



As the popularity of handmade quilts has increased and people have become more and more familiar with the traditional names for quilt patterns, prices have increased also. Here, however, we found the price range of \$12 to \$25 quite reasonable. Because most quilts were made from cotton scraps, and many backed with feedbags, they are often faded and less than colorful, but by paying attention to the workmanship in the stitchery, one may be surprised at the quality of even the most worn piece. If a quilt is pieced, the quilting stitch should follow the lines of the "patches" so that the backside of the quilt is an outline of the fabric on the upperside. Older quilts of fine stitching will have 13 to 15 stitches to the inch. Some quilts have pieced tops but have been merely periodically tacked to the backside or have been quilted with an overall running stitch. Of course, these may provide colorful and useful additions to one's bedroom, but they have less value to those interested in the workmanship of quilting.

As with anything that has been taken up by the magazines and made radically popular, prices vary terribly. We have one quilt, newly made by a member of a Midwest church group for fund raising, that cost \$35. A modern-day source of well-made,



Victorian wicker buggy, \$30.

new quilts, due to last several lifetimes, is The Freedom Quilting Bee (Rt. 1, Box 72, Alberta, Alabama 36720). Their prices range from \$20 for a baby's quilt, to \$65 for a double size, to \$100 for a king size. They do such patterns as "Grandmother's Dream," "Four Star," "May Apple" and "Wedding Ring."

There were several coverlets on display, but none was for sale. As one man said, "What would you want that worn thing for anyway? It's so old!" Exactly.

Brass and copper kitchen utensils, coffeepots and candle sticks were lovely to look at in the noon-day brightness. Dealers always have their metals so polished and their woods so shiny. We considered the prices of metals high, and if one is looking for merely the decoration of brass candle sticks, they are readily available in import shops for \$12 or so a pair. Unless we really knew how to identify a pair of genuinely old candle sticks, we would hesitate paying the \$25 or \$30 often requested.

However, don't be afraid to buy candle sticks in broken lots or mismatched pairs if they are at bargain prices. We have seen "odd lot" candle sticks arranged in a fireplace in lieu of a log fire, and lighted with multi-colored candles for an excellent effect.

Wicker bed, \$40. Dolls, \$49 (left), \$12 (large one in center), \$50 (right).

Bargains are still to be found in metals. For \$10 we recently deprived a thrift shop of a brass bed. Stripping the tarnished lacquer with paint remover and polishing it with powdered copper cleaner was a messy job, but brass beds are often priced from \$60 to \$125.

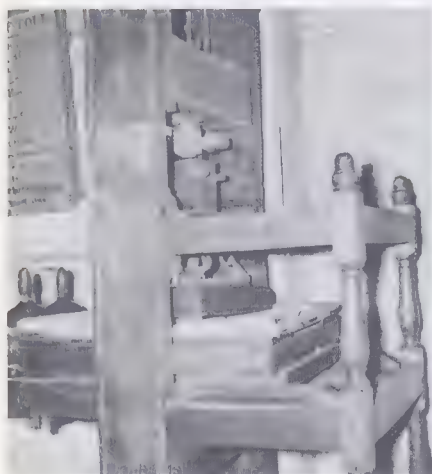
One picture shows some of the clocks available that day. The two lower prints on the fence were variations of the Gibson Girl style, showing men in World War I uniforms hosted by pretty girls. While pictures by Gibson, James Montgomery Flagg (who did the "I Want You" Uncle Sam poster) and Howard C. Cristy are rising in price, prints of lesser known artists are still available. Often old books you can pick up for 25 cents or so will have one or two plates worth keeping.

Old and new duck decoys were shown at several stalls. They ranged from \$9 to \$25, with higher prices for the more special carvings.



This show had something for the budget collector who knows his decoys and dolls, his art glass and pewter. There was something for the collector of old tools and the home-maker looking for the perfect living-room accessory. One could spend hundreds of dollars or simply have an enjoyable day for the small price of admission.





The Antique Press

THE Pennsylvania Federation of Junior Historians will hold its 28th annual State Convention on April 16, 17 and 18, at the Mt. Airy Lodge in the Poconos Mountains. This comprises about 3500 members in 80 chapters located in schools throughout the Commonwealth. Seminars will range from physical fitness to antiques. George Michael, Editor of *National Antiques Review* will address the group the afternoon of the 17th.

A collection of historical notes, annotated sketches and reference illustrations of historic Georgia structures, vehicles and costumes compiled by the late Wilbur G. Kurtz, as source material for his drawings and paintings, has been given to the Columbus Museum of

Arts and Crafts by Mrs. Kurtz. The renowned Atlanta artist-historian was best known for his many paintings depicting scenes from Georgia history.

THE New York Flea Market opens for its 7th year, Sunday, April 12. Opening day proceeds traditionally benefit the Community Committee of the Brooklyn Museum. The famous market at 25th St. and 6th Avenue is modeled after the flea market in Paris. It is held each Sunday, 1-7; Spring session from April 12 through June 28; and Fall session from Sept. 13 through Oct. 18.

FOR those interested in conserving our natural resources as well as our antiquity, we call attention to the new publication *NEW HAMPSHIRE NATURAL RESOURCES*, which is published by the New Hampshire Fish and Game Department, 34 Bridge St., Concord, N.H. 03301. The Winter 1969 issue has just been released, and it is beautiful. Subscription is \$2.00 per year for 12 monthly issues of the Department's newsletter and two semi-annual issues of the magazine. Under the direction of Mr. Bernard Corson, Director, the Department is one of few which maintains a museum with items related to the outdoors, its history and artifacts. Donations to it may be made by writing the Director.

APRIL 1 is first publication date of *THE AUCTION EAR*, which will be bi-monthly, with stories on

antiquities, and articles on galleries and auctions. A broadside asking for advance dates of auctions for publication has been widely distributed. One can only speculate on the success of such auction listings, as most are booked within two or three weeks of their actual occurrence.

AT the Museum of Fine Arts in Boston, April 23-July 12, there will be a showing of Egyptian treasures from the Cairo Museum. One may see, for the first time in America, a loan exhibition of ancient Egyptian masterpieces from the tombs of pyramid builders and all the kingdoms of the Nile up to Roman times. It will include sculpture, jewelry, reliefs, and papyrus.

DEALERS are speculating on the effects of the possible renewal of trade with Red China. For over 20 years, the "Bamboo Curtain" has slowed down imports of Oriental antiques, though much has filtered through Hong Kong, Singapore, Tokyo, and other doors to the West. With the barrier lifted, speculation is that the increased supply will depress demand and lower prices. Others feel the demand is so great that all exports will be absorbed with no trouble, and with prices remaining high. One big collector assesses his Oriental investment with an eye to liquidating it immediately at the going price if the trade doors suddenly open.

MILFORD Hertzler, Chairman of the Annual Tri-County Relief Sale in Morgantown, Pa., informs us that this year's event will take place on Saturday, April 25, starting at 9:30 AM. Story on 1969 event was in the August *NAR*. This is a goodie for handmade quilts, about 250 at auction, plus antiques, out-of-this-world food, and a chance to do good by supporting the Mennonite Central Committee in its charitable work all over the world. A special feature of this year's quilt auction will be the sale of three handmade ones over 100 years of age. Don't eat the day before — bring your appetite with you.

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Plate 5. Rare Flint Enamel figure jars, "I'M A BRICK" design.

Barret (Continued from Page 11)
were two different variations, at least. The figure on the left has a molded star over his left breast, while the base on the right has two molded "globs" and no star. The face is lightly glazed with yellow freckles. On the hat are the words "I'M A BRICK" incised in

capital block letters. The example on the left is dark Flint Enamel and is 10- $\frac{3}{4}$ inches high to top of hat. Without the top, the base on the right in light olive green measures seven inches high. The hat, head and collar form the lid of this unusual jar. Its price should be about \$500 in good condition.

This group of toby items, together with those pieces illustrated in the previous two articles, illustrate the total toby production at Bennington. It is easy to see that the United States Pottery at Bennington was strongly influenced by English designs, as most toby items had their inspiration from England.

Books (Continued from Page 9)
of fine furniture of all collectible periods, both American and European. I like the manner in which the different woods are discussed and the periods of pieces made with them. Much of what is discussed might not be found in the average rural areas, but rather in the metropolitan, where the foreign pieces are more likely to be found. This book is 362 pages, including a comprehensive index, and has over 150 pictures, both black and white and color. Those who want more information from Windsor chairs to Shaker will benefit from reading this one.

BUYING ANTIQUES REFERENCE BOOK, 1970, For Collectors of English Antiques; by A.W. Coysh and J. King; published by Praeger Publishers, New York; \$7.50; 268 pages, including many picture illustrations. This is a rather comprehensive book for the serious student of English antiques. In it are reported news of museums and

collections; books and periodicals; clubs and societies, auction room prices, and import and export regulations. More and more dealers and collectors are going to the British Isles each year to make direct purchases. This book would be a *must* and an excellent guide for such ventures. It tells it like it is.

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April

- 2-3 — Holliston, Mass., Holliston Congregational Church, Management by Centre Chimney.
- 2-5 — Detroit, Mich., The Detroit Antiques Show, 52nd Semi-Annual, Masonic Temple, Elder-Robbins, Mgrs.
- 3-5 — Madison, Wis., Hotel Loraine, Dolls-Antiques.
- 3-5 — Sedalia, Mo., Convention Hall, Mrs. T. Wells, Mgr.
- 3-5 — Ft. Wayne, Ind., Natl. Guard Armory, Robert W. Haycock, Mgr.
- 4-5 — Burlington, Iowa, Holiday Inn, Sp. by Des Moines Co. Hist. Soc.
- 4-5 — Kenton, O., Harding Co. Fairgrounds, Ronald Hilbert, Mgr.
- 4-5 — Auburn, N.Y., Auburn Inn, J. Hickcox, Mgr.
- 4-5 — Huron, S. D., Central S. D. Collector's Mkt., Sp. by Grace Episcopal Church, Mrs. Charles Barkl.

- 5 — West Swanzey, N.H., Whitcomb Hall, Joan Pappas, Mgr.
- 5-8 — New Haven, Conn., New Haven Arena, Milton Colttu, Mgr.
- 12 — West Swanzey, N.H. (Bottle Show), Whitcomb Hall, Joan Pappas, Mgr.
- 12 — Scotch Plains, N.J., Temple Israel.
- 12 — Tuckahoe, N.Y., Genesis Hebrew Center, Sara Widman, Chrm.
- 12-14 — Roslyn, N.Y., Temple Beth Sholom Auditorium.
- 15 — Lynnfield Centre, Mass., Centre Congregational Church, Sp. by Lynnfield Hist. Soc.
- 16-17 — Franklin, Mass., Federated Church, Management by Centre Chimney.
- 17-19 — Claremore, Okla., Civic Center, Sp. by Women of St. Paul's Episcopal Church.
- 18-19 — Pinckneyville, Ill., Grade School, Charles Lambrich Antique Shows.
- 18-19 — Fond Du Lac, Wis., Knights of Columbus Hall, Sp. by The Women of the Cathedral Church of St. Paul.
- 18-19 — Northampton, Mass., Smith's Agricultural School, Sp. by the Pioneer Valley Antiques Dealers Assn., Mrs. Jacob Van Gelder, Mgr.
- 18-20 — Rochester, Mass., Rochester Woman's Club Bldg., B. Hardy, Mgr.
- 20-21 — Norristown, Pa., Holiday Inn, Doris Seeley, Mgr.
- 21-22 — Poughkeepsie, N.Y., Y.W.C.A.
- 24-25 — Athol, Mass., Athol, H.S., Sp. by Athol His. Soc., Joan Pappas, Mgr.
- 24-26 — Frankfort, Ind., Fairgrounds, E & H Shows, Bob Eaton, Mgr.
- 25-26 — Merrillville, Ind., Iddings School, Sp. by Ross Township Hist. Soc.
- 25-26 — Antioch, Ill., Community High School, Sp. by Antioch Woman's Club.
- 26 — And every Sun. through Oct., West Swanzey, N.H., Antique Flea Markets, Rt. 10, Mrs. Joan Pappas, Mgr.
- 29-30 — Portland, Maine, Woodfords Antiques Show and Sale, Woodfords Congregational Church.
- 30-May 1 — Sterling, Mass., First Church, Sterling Hist. Soc., Management by Centre Chimney.

May

- 1-2 — Keene, N.H., First Annual Hist. Soc. Antique Show and Sale, Keene State College Gym, Mrs. Joan Pappas, Mgr.
- 1-3 — Appleton, Wis., Holiday Inn.
- 1-3 — Anaheim, Calif., Anaheim Arena, Sekulich Productions.
- 1-3 — Monroe, Wis., Turner Hall, Sp. by Kiwanis, Harold H. Grunewald, Mgr.
- 1-3 — Columbia, Mo., Daniel Boone Hotel, Sp. by Lions Club, Madeline Hix, Mgr.
- 2-3 — Boone, Iowa, Reed & Daugherty, Mgrs.
- 2-3 — Wilmington, O., Clinton Co. Fairgrounds, 4H Bldg., Ronald Hilbert, Mgr.
- 2-3 — Franklin, Ind., Wm. G. Lutes, Mgr.

3, 10, 17, 24, 31 — West Swanzey, N.H., Weekly Sunday Flea Markets, Rt. 10, Joan Pappas, Mgr.

4-5 — Needham, Mass., Third Annual Needham Village Show and Sale, Christ Episcopal Church, 1132 Highland Ave.
4-9 — White Plains, N.Y., Eastern States Antique Fair.

5-6 — Buffalo, N.Y., Kleinham's Music Hall, Moe Assif, Mgr.

8-10 — Springfield, Ill., Illinois Bldg., State Fairgrounds, Madeline Hix., Mgr.

8-10 — Lafayette, Ind., Fairgrounds, Bob Eaton, Mgr.

9 — Brimfield, Mass., Gordon Reid's Antique Flea Market, Auction Acres.

11 — West Swanzey, N.H. (Bottle Show), Whitcomb Hall, Joan Pappas, Mgr.

12-14 — Pikesville, Md., Pikesville Armory, George Siegert, Mgr.

15 — Lynnfield Centre, Mass., Centre Congregational Church, Sp. by Lynnfield Hist. Soc.

16-17 — Bucyrus, O., Armory, Ronald Hilbert, Mgr.

16-17 — Richmond, Ind., Natl. Guard Armory, H.H. Ange, Dir.

16-24 — New York, N.Y., International Antiques Festival, N.Y. Coliseum.

19-20 — Paramus, N.J., Garden State Plaza, Irene Stella, Mgr.

20-21 — Lexington, Mass., Masonic Temple, Management by Centre Chimney.

22-24 — Corning, N.Y. Glass Center, George Siegert, Mgr.

30-31 — Virginia, Ill., Benefit Virginia Woman's Club, Mrs. G. E. Gill, Mgr.

June

2-4 — Hingham Mass., Old Ship Church, Management by Centre Chimney.

5-7 — Springfield, Ill., Holiday Inn, East Universal Antique Shows, Mgrs.

7 — Madison, Wis., Quality Court Motel, G. J. Kimball, Mgr.

7, 14, 21, 28 — West Swanzey, N.H., Weekly Sunday Flea Markets, Rt. 10, Joan Pappas, Mgr.

12-14 — Highland Park, Ill., Hotel Moraine, Universal Antique Shows, Mgrs.

14 — West Swanzey, N.H. (Bottle Show), Whitcomb Hall, Joan Pappas, Mgr.



Sat. and Sun. — Weekly — Tampa, Fla., Top Value Flea Market, Cor. Anderson Rd. & W. Waters Ave., 8120 Anderson Rd.

Every Sat. and Sun. — Palmetto, Fla., Year Round Flea Market, U. S. 301 & 41

First Sunday of Every Month — 10 AM — Paramount, Calif., West Coast Antique Auctions, Leonards Auction, 14100 Paramount Blvd., L. Burleson, Auctioneer.

Second Sunday of Every Month — 11 AM — Fresno, Calif., Central Calif. Antique Auctions, 4636 E. Turner, Bob Conrad, Auctioneer.

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The Perpetual Antique Show-

Magazine Street

PRACTICALLY everyone knows about the French Quarter of "America's Most Interesting City" and the antique shops there. But Magazine Street in uptown New Orleans is also an excellent place for the collector to shop.

Magazine Street got its name in the early 1900s because of the warehouses of American goods waiting to be shipped abroad. The French word for "warehouse" is *magasin*. "Exciting" and "capricious" you might call the Street. As for beauty — Well, that is in the eye of the beholder.

There are about 45 shops in as many blocks, starting in the 1500 block and going to the 6000 block. There are shops that display the finest in domestic and export pieces. There are auction houses. Quaint old shops. Junk or "junque" shops. Used and secondhand furniture stores. Institutional outlets — the Salvation Army Store, the St. Vincent de Paul Store. Art galleries. Used book stores. Coin and doubloon shops. You name it, it's on Magazine Street.

You'll also find the craftsmen's shops. The upholsterer. The cabinet maker and furniture restorer. The metal polisher. The lamp maker. The locksmith, book binder, picture framer. The china and glass

mender. The clock maker. All this, and adequate transportation and parking, too.

We went into some of the shops and photographed things that for one reason or another interested us. We also priced articles for comparison.

As with antique dealers all over, the shop owner here is a great talker, information giver, and polite listener. It has been our experience that the more knowledgeable the person, the more generous he is in sharing his knowledge. If you are a newcomer to the shop, you might be given a word or nod of welcome, or just a look, and then be left alone to browse. Or, if the shop-keeper has nothing else to do, he'll ask if he can be of assistance, but most probably he'll wait for you to take the initiative. You'll find most items marked. Some shops have tables of articles of all one price. With some of the dealers, you can bargain for a few dollars less, or even trade. With others, all you get is a sob story of how hard it is to make a living in the business today.

As we started up Magazine Street going toward Audubon Park, our first stop was at Danny's Dungeon. Danny Kane is a nice looking young man, quite pleasant, and the second generation in the business. His

father and mother ran a shop on Royal Street in the French Quarter for many years. Now, Mrs. Kane has a shop on Chartres Street, and Mr. Kane divides his time between the two.

Seen at Danny's were a Victorian oval dresser mirror, 24" x 18", on an oval marble base, \$60; an oak



Danny's Dungeon. Victorian secretary.



New Orleans

by Adele Salzer



Danny's Dungeon. 1910 oak "You name it", \$110; 15-gallon carboy; French foot tub, c. 1820; German clock; art pottery; Welsh pitcher; pair of walnut frames, c. 1850.

dentist chair, \$250; magnificent French Victorian (Louis XV) liqueur cabinet, burl walnut with marble top, \$250; Victorian slant-top secretary, 12 feet tall, \$375; heavy, 15-gallon carboy, \$15; small German porcelain clock, c. 1890, \$28; a Welsh pitcher, nine inches, \$25; an art pottery vase, 13 inches, \$35; French porcelain foot tub,

c. 1840, \$60; a pair of oval, walnut frames with glasses, c. 1850, \$35.

Another family business is about ten blocks higher up — Jerry Slaughter's. Mr. Slaughter has four shops in the 2900 block which he calls "Snoopers' Paradise". Son-in-law Joe Chappotel is a cabinet maker with a shop in the same block. Mother and daughter have a bric-a-brac shop in the 2800 block, where Mrs. Slaughter exhibits her very fine doll collection. In addition, Mr. Slaughter is an auctioneer

and has disposed of many fine old estates. A sampling of prices at "Snoopers' Paradise": Fluting iron, \$15; old kitchen scale, \$15; 1920 Delft canister set, 16 pieces, \$49; Chinese export demitasse cup, \$6; blue and white crock-pitcher, \$7.50; a pair of six-inch Parian shoes, \$15; china mugs, \$6-22.50; two-gallon, hand-painted china punch bowl, \$65; Sandwich cup plate, heart pattern, \$10; camphor glass chicken salt, \$6.50; wax fruit mélange,

(Continued on Next Page)



Cabinet maker Joe Chappotel at work on Boston rocker with faithful friend "Musty".

covered with large bell jar, \$95. Clocks: Round English school clocks, \$65-85; ornate German wooden wall clocks, \$85-95; brass-faced wooden wall clocks, \$69-79; French shelf clock, \$59; 14-inch Royal Dux figures, \$76 a pair.

Three blocks higher up is Leon Larette's shop. Leon is not a native New Orleanian but has transplanted himself firmly on Magazine Street. His specialty is old magazines, prints, and advertiques. A sampling of his wares: Currier & Ives calendar prints, \$3.50; a 1926 calendar, \$2; a Harrison Fisher print, 1909, \$3.50; an issue of *Country Gentleman*, May 1928, \$1; hand-colored page of *Harper's Weekly*, October 27, 1883, \$5; a



Snooper's Paradise. Assortment of foreign-made clocks.



Leon Larette's Banquette Shop.

set of paper doll cutouts, 1880, \$12. A Godey fashion print, 1863, \$5; front page of *Ballou's Pictorial* of September 29, 1855, \$3.

Herbert's, farther up the street, is a secondhand shop — the type that's great to rummage in. I've found blob-top soda bottles with embossed local addresses for \$1. Early Noritake lemon dish, 98 cents. Self-shank porcelain hand-painted buttons, one inch in diameter, \$1 apiece. Hand-colored old French Legion prints dated 1846, signed Captain Marechal, 50 cents a print.

At the St. Vincent de Paul store,

you might find a five-foot high, white wood kitchen safe, \$37.50; a 1900 school cloak room supply cabinet, \$37.50; a glass flower holder out of a 1920 automobile, \$3; Victorian armoires, \$35-75; old handmade lace doilies, 15, 25, 35 cents.

For the more discriminating tastes, we move up to the shop of Nina Sloss. Mrs. Sloss's shop is beautifully appointed and meticulously kept. Here you are able to buy an English Chippendale, open armchair with good pierced splat, c. 1770, \$295; English oak slant-

front desk, Queen Anne style, with fine interior and small drawers as supports for lid, c. 1760, \$650; English oak box on stand, c. 1750, \$195; five-inch, Chinese red lacquer brush holder, \$29; Sheffield knife, c. 1870, \$10; Scotch helmet coal scuttle, brass and copper with porcelain handle (miniature salesman's sample), \$16.50; six-inch Staffordshire dog, c. 1820, \$35; Victorian ink wells, four inches, \$5.75 apiece; water color landscape, Philadelphia, signed Shaw, \$99.

If perhaps you are looking for a museum piece, that, too, can be found on Magazine Street. Jettie's Attic, 5400 block, has in its window

Nina Sloss.





Jettie's Attic.



Mary Salzer's Bottle Collection from Magazine St.

one J. C. Shcleip, Berlin, Germany, 1820-1830, upright piano, \$3,000. The Cincinnati Art Museum exhibits its mate. Mr. Slocum, proprietor of Jettie's, deals in other unique items — An Austrian Grande Sonniere clock that chimes every quarter hour and plays a tune on the hour, \$850; a service for 12 — 130 pieces of Limoges china, \$750; a 600-year-old Chinese burial urn, \$600; an enamel Stiegel spirit bottle, \$85; a graduated set of five Lambert pitchers in brown and tan, one-half pint to two quarts, \$150; an Italian serving piece carved in oak with bronze plaques, c. 1840, \$475.

If your tastes are more moderate, like our teenage bottle hound's, you can fare quite well. Dr. J. Hostetters Stomach Bitters was purchased at Bartee's in the 2800 block for \$4; also, a half-pint aquamarine horseshoe flask for \$10; an aquamarine Eagle flask, obverse and reverse the same, was obtained by a swap for one ten-inch Franklin

Toby jug (about 30 years old), three Bohemian amber liqueur glasses, and one green Royal Doulton six-inch urn with mended top. A three-mold black glass bottle and an 1886 Duffy Malt Whiskey were bought for 50 cents each from a shop going out of business. A Caudy Welsh ink, \$15; an Old Paris dresser perfume bottle, \$7.50; and a tear bottle for \$10. Barber bottle with porcelain top, \$1.50 (also used in these parts for pepper vinegar and snow ball syrup); pottery ginger beer, \$1.50; Udolpho Wolfe's Aromatic Schnapps, square amber corker, \$4; Saxlehners Bitterquelle, round green corker, \$3; Payne's Celery Compound, \$1. Many of these bottles have been found under old houses and in re-

cent excavations for buildings and highways.

This has been a sampling of what can be found at this Perpetual Antique Show. I'm sure New Orleans is not the only city with a Magazine Street, but that in many towns there is its counterpart — a section where there are magazines of possessions of the past, either beautifully displayed or hidden like treasures waiting to be discovered by some adventurer.

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Contemporary Corner

Decoupage by Mrs. Stephen A. French

by I. Storey Myles

(From time to time we shall feature articles relating to the items made today that can well be our antiques of tomorrow. To be a true antique, an item must be wholly or partially handmade, and much of this craftsmanship still exists, today.)

"IF God gives you a talent, you might as well develop it. If you do not, you will cheat yourself and the Lord, too." So says Mrs. Stephen L. French of Swansea, Mass., in explanation of why her interest in crafts of all kinds led her until she produced many pieces of decoupage of museum quality.

In her complete basement workshop, this vivacious grandmother has created articles of beauty in many forms, and her Christmas decorations are widely known. However, it is in her decoupage pieces that she has achieved greatest artistry, creating treasures of furniture, pictures, shadow boxes and more,

in a quantity which she can no longer count.

Her breathtakingly beautiful bedroom is the result of 15 years of devotion to this chosen art, for it is art, resulting in classically decoupage makeup desk, small ladies' desk, bed, chests, chairs and several shadow boxes and pictures, all in the French manner.

Literally, "decoupage" means to "cut out", but the name is applied to the decorating of any objects by this method of cutting and gluing on of any kind of prints. Dating back many centuries, the art is known in Italy as "poor man's art", *l'arte del povero*. During the 18th century, when furniture painted by great artists was popular with the nobility, the poorer classes began to copy the style by cutting and gluing. The popularity of the craft spread and reached its peak at the French court of Marie Antoinette. It was a vogue in England, also, and one of the sources of ma-

terial was and is the 18th century English *Ladies Amusement Book*, which offered prints by Jean Pillemont, who was known for his style in chinoiserie; his designs are still widely copied for decoupage today.

It required cooperative coincidences before Mrs. French was able to realize her childhood ambition to reproduce beauty through decoupage. Her father owned two decoupage fans from China, which she loved as a child, and he told her someday she would visit Versailles and the Louvre to see more. When she made her first visit to the Louvre museum as an adult, she did not find decoupage among its many treasures, and she tells with delight that it was during a later visit, just a few years ago, when her grandchildren found and pointed out decoupage pieces to her. At Versailles, entire rooms were done this way — panelling and walls, as well as furniture.

Over the years, she kept alive

Shadow box montage of "Nero's Procession into Rome".





Mrs. French of Swansea, Mass., seated before a small ladies' desk which she decoupaged.

her interest but was unable to further it until she attended a lucky lecture at the Providence Handicraft Club. Here she learned that the Boston apartment she kept with her husband, a state representative, had for two years overlooked the studio of Hiram Manning and his mother, Maybelle Manning, the leading authorities on decoupage.

In his new book, *Manning on Decoupage*, Hiram Manning details the series of coincidences which led to the Mannings' revival of the ancient art. In 1928, while a student in Switzerland, he visited a classmate in Normandy. In the manor house, he found rooms delightfully decorated and furnished with decoupage. The secrets of the

process had come down through many generations of the French family. Delighted by his delight, they undertook to teach him all they knew, asking only that Maybelle and Hiram Manning pass on the knowledge and keep the craft alive. Their home was in Saint-Lô, a town destroyed in World War II, but providentially, their legacy of beauty was brought to the United States by the Mannings, who worked and experimented to develop it into the fine art which is produced at the Manning Studio of Decoupage, 41 Upton St., Boston, Mass. So it was to these two that Mrs. French turned to help her gratify her ambition to create beautiful pieces of decoupage.

Decoupage requires infinite patience, a sense of color and perspective, and concentration, Mrs. French told us. She has found she can lose herself in her work and continue all day without fatigue. Several of her pieces are shown in the Manning book, including one from her bedroom. Another is a recessed shadow box across the top of the doorway in her living-room, which has intricate decoupage of Nero's procession into Rome. Small tables and boxes are decorated, and also a large folding screen. Value for such works cannot be set easily, but truly well done decoupage pieces may be valued by museums in the thousands of dollars.

The term "decoupage" may be applied to any cutting out of pictures, even from seed catalogues, and gluing them on something. Classic decoupage is a highly artistic, sensitive, delicate, complicated process which produces works of art such as may be seen at Versailles. Mr. Manning has described the styles of decoration used and some are familiar: baroque, classic, chinoiserie, Biedemeier, mille fleurs, trompe l'oeil. He does not approve of cutting up old prints for his pieces, but instead, reproduces suitable ones in quantity for his pupils' use.

(Continued on Next Page)

A papier-mâché collage on red velvet background, mounted above living room doors.





Ladies' dressing table (rear view), with Pillement figures and flowers in peacock palette, on ground of Venetian yellow and Pompadour blue. Designed by the Mannings and executed by Mrs. French.

Before the delicate cutting process, which may take several evenings for one lacy fern, these pictures are colored by special pencils or paints, depending on whether they are to be mounted on wood, over or under glass or mirror, or on ceramic, known as potichomania.

Techniques for preparing the surface or object to be decorated are dependent on the material. Later comes the gluing, followed still later by sealing, and 20 to 40 coats of decoupage varnish, which must be flowed on until the paper is deep enough to be gently sanded down without harm. The finished

beauty of each piece is determined by the taste and skill of the artist, who must choose well the background color, pieces to be cut, and arrangement, and end with the long process of completion and protection.

Choices are many. There are many color palettes, Grisaille, Sanguine, Touille de Jouy, Pillement, or full palette. Backgrounds may be painted, silk or other exotic fabric, metallics, glass or mirror. Technique requires great skill in the cutting of each minute portion of the design, perhaps the most important step. Three-dimensional

effect may be achieved in many ways: two or three copies of the same butterfly, mounted one above the other giving the effect of flight, pinpricking delicately to bring out the shape of a tiny petal or ruffle, papier mache padding to the back of a detail may be used. Highlight may be added with mother-of-pearl, or gold braid, or the more expensive gold leaf. Possibilities are as endless as the variety of beautiful pieces created by pupils in Hiram Manning's Studio and others now found in various parts of the country.

Mrs. French has taught students herself but loves best to create her own work. Not a hobby to be hurried, decoupage of one jewel box has taken her a whole season, she points out, but for her it has been a long love affair with an art which enabled her to satisfy a lifelong desire to create great beauty.

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MONEY in the BANKS

by

Hubert B. Whiting



THERE comes a time in the life of every collector when he encounters a "dry spell" in his efforts to add to the collection. Either he doesn't seem to be at the right place at the right time, or he is "broke" after Xmas, or prices are too high. Then, the only thing to do is enjoy the collection as it is until better times. One way is to do research on individual specimens, try to imagine why they were made, and what significance they had to the times in which they were created.

Well, I've had a "dry spell". The holidays have left me "broke", the cold weather and snows have kept me in, and none of my spies has come up with worthwhile tips that would lead to a "goody". So I've dreamed about some of the banks we have, and did a little research and jotted down some of the results.

There has been a great deal in the news the past few months about the Indians of this country, and the reservations they live on. Because I like to associate some of our banks with current events, I thought it might be interesting and timely to tell about the Indian banks we have.

The *Indian Family* portrays the chief, his wife and child. It is cast iron, nicely detailed and expertly cast and finished. The expressions on their faces are typical of all the pictures of Indians that you've ever seen. The strength and character of the great tribes have been excellently sculptured and portrayed in this bank. It is not hard to imagine this family, when not posing for a formal picture, going about the routines of their daily lives in the fantastically scenic lands of the Navajo or Apache or,

yes, even the Mohawks and the Iroquois. But always colorful, he astride a painted pony and his wife and little girl riding double on another as they watch over their herds or just gaze into the distance as the sun sets behind the mountains beyond the canyons.

Then there is the bank in the form of the head and headdress of an *Indian Chief*. I assume he

rare banks, this one is quite common and is in many collections.

Captain Kidd has always been one of my favorite people, and for many years I thought he was a figment of Robert Louis Stevenson's imagination and lived only in his *Treasure Island*. But not so. He was a real live person, and although he was best remembered as a ruthless pirate who flew the "Jolly Roger", made his poor victims "walk the plank", buried his ill-gotten treasures on lonely isles, and ended up being hanged with several of his companions at Execution Dock in London, he began his career with a commission from the King to suppress piracy on the high seas. He set sail in his heavily armed ship with a 150-man crew but never was able to find any pirates' ships, and after illness had taken some of his crew, his boat began to leak, and his supplies dwindled, he took



Indian Chief. Indian Brave. Indian Family.

is a chief because of the magnificence of his headdress. Many feathers, bands of beads and silver ornamentation, make this head piece a fine example of the Indian craftsmanship. This bank is identical on both sides. I suppose there was some economy in making the bank this way.

The *Indian Brave* standing with his eyes shaded against the bright sun, scanning the land for signs of game. Unlike the *Indian Family* and the *Indian Chief*, which are

the advice of his remaining crew and they, in turn, became pirates. So far, searches for his buried treasure along the Hudson and on the shores of Long Island Sound have been fruitless, but there are still those who believe that there is a hoard of gold and silver and precious stones somewhere that was buried by him. The bank indicates that Captain Kidd buried the treasure under the tree where he stands, shovel in hand and with a most satisfied smile on his face.

An interesting and rare political still bank is a two-faced (front and back) portrayal of *Peaceful Bill* on one side and *Smiling Jim* on the other. The bank is iron, with a copperish metallic finish. It is a J. M. Harper bank copyrighted in 1908. Of course, *Peaceful Bill* is William H. Taft and *Smiling Jim* is James S. Sherman. Taft in 1908 teamed up with Sherman as his running mate and defeated William Jennings Bryan for President of the U.S. In 1912, Taft and Sherman were again nominated. However, on October 30th, Sherman died and the Republican National Committee named Nicholas Murray Butler to run as Vice President with Taft. Wilson, of course, won that year, defeating not only Taft and Butler, but also Teddy Roosevelt, who



Smiling Jim (Peaceful Bill is on the back). Captain Kidd. Boston State House.



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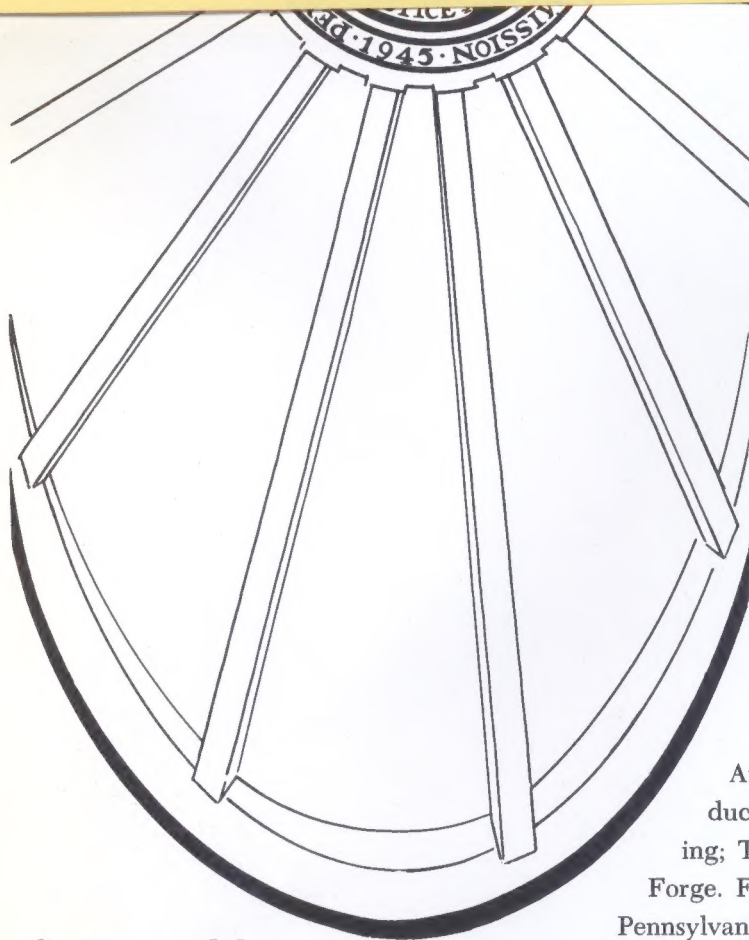
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was running on the Progressive ticket. I think I said once before that the political items were very desirable in any collection, and certainly this is one of the more sought after of the political items.

The replica of the *Boston State House* shows the State House as it was originally, before the many additions and alterations were made to adapt it to the needs arising from changing times. The building is, of course, a Bulfinch design and perhaps his most original, for he had no precedent to follow. Although the designs for the building were submitted to the proper authorities late in 1787, it wasn't until seven years later that they were accepted. Governor Samuel Adams, with Paul Revere holding the mortar and board, laid the cor-

nerstone on July 4, 1795. The facade of the building featured massive columns that were solid trees brought from the forests of Maine, carved and fitted at the construction site, and only recently replaced. The dome was first sheathed with copper but later covered with gold leaf. The completion of the building was signalized by the procession, including Charles Bulfinch, that on Jan. 11, 1798, marched from the old State House on State Street to the new on Beacon Hill. The little bank, a replica of the original building, is an excellent example of how a collection can be more than just the accumulation of things. It can be a lesson in the history of our country, if only people would pause long enough in their avid desire to acquire, and stop to learn.

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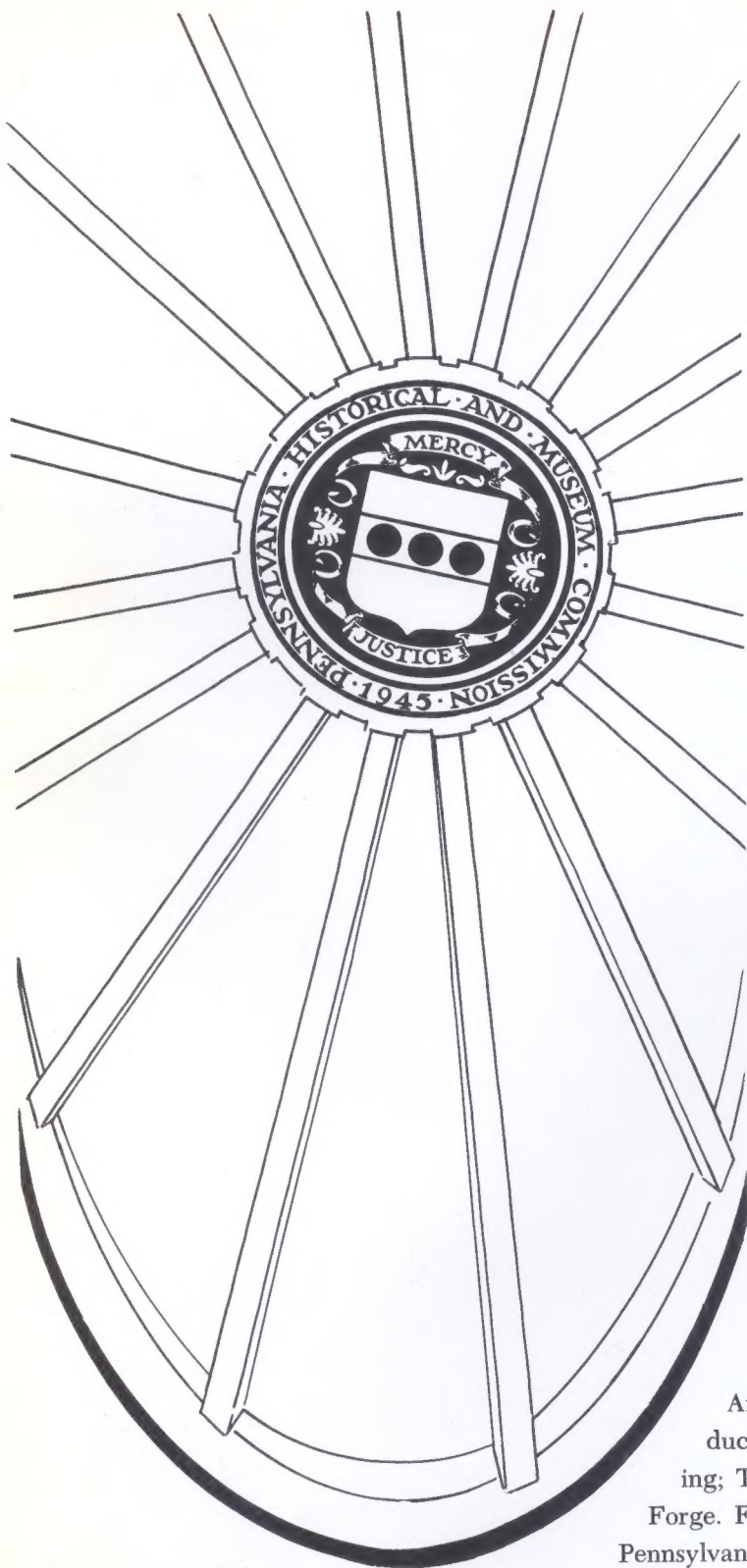
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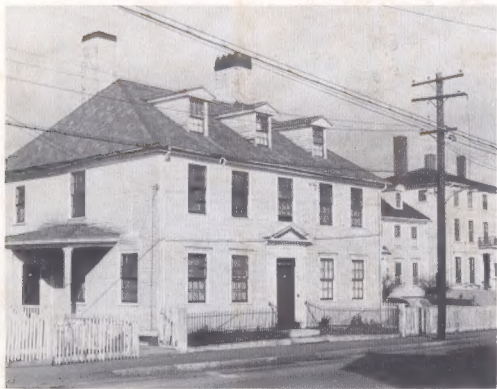
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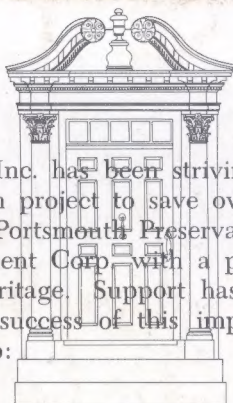
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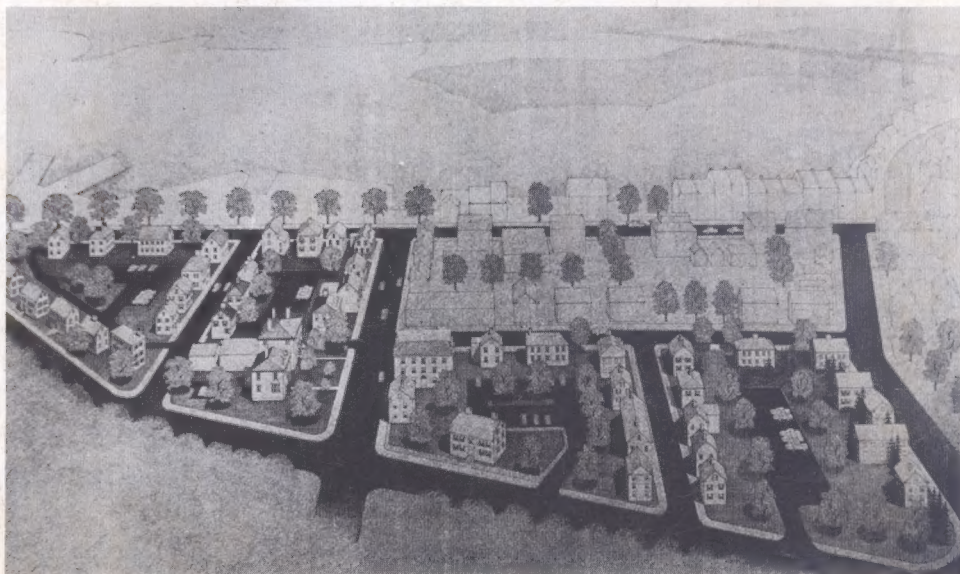


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